

# THE CANADIAN FILM DIGEST

Serving the  
Canadian  
Film Industry  
since 1915.

## Gala Premier planned for Lost Horizon

Columbia Pictures will hold a gala premiere for their musical *Lost Horizon* in Toronto on March 15th. Attending will be producer Ross Hunter, Associate Producer Jacque Mapes, and stars Sally Kellerman, Bobby Van, and James Shigeta.

The picture will open at the Odeon Carlton the following day.

The premiere performance will be held at the Ontario Film Theatre, located in the Ontario Science Centre. The movie will be shown at 7:30, and after the two and a half hour unreeling a gala, invitational reception will be held at the nearby Inn on the Park hotel.

Among the other events surrounding the opening will be a full round of media promotion for those involved in the production. Assisting Columbia's publicity person Maureen O'Donnell will be Odeon's Charles Mason and Glenn Lettau, and freelancer Pat Thompson. A fashion show of clothes inspired by the film will be held at the Sutton Place Hotel, where the guests are staying.

A press brunch for members of the out-of-town media, flown to Toronto from across the country, will also be held.

Also attending as guests of Mr. Hunter and Mr. Mapes will be Mrs. Nancy Sinatra Sr. and Laura Mako. Invitations have been extended to Ontario Premier William Davis and Mayor David Crombie of Toronto among other dignitaries.

*Lost Horizon* will be the final film shown at the Odeon Carlton. The Odeon flagship house is scheduled for demolition about June 30.

The film will open in Montreal and Vancouver at the end of March, and follow throughout the rest of the country during April and May.

*Lost Horizon* also stars Peter Finch and Liv Ullman. Bert Bacharach and Hal David wrote the music, and the film was directed by Canadian Charles Jarrott.



Sally Kellerman will attend the Canadian premiere of *Lost Horizon*.



Bobby Van



James Shigeta

## Cinepix Repatriated

Cinepix has been returned to Canadian financial control, it was announced by John Dunning, president of the Montreal feature producer and distributor.

Kalvex Inc. of New York, a holding company for Allied Artists, bought the company in 1970. At the time, says Dunning, Cinepix was unable to raise enough money in Canada to expand. But during the past five months, sufficient funds have been acquired to regain control.

A specific price was not mentioned, but several million dollars were required to gain 51%.

Cinepix, now ten years old, began its career by producing several successful skinflicks, among them *Valerie* and *the Initiation*. The company thus helped start the Quebec film industry.

Recently it has moved into English-language production with Canadian Film Award winner *Wedding in White*. Recent Quebec efforts have included *The True Nature of Bernadette*.

Reasons for the repurchase were the lack of a sufficiently productive future under Kalvex, plus the fact that the climate for film investment in Canada has improved greatly in recent months. Cinepix also now has a track record to date that will insure financial investment.

Dunning said recently in an interview with the Digest that he favors a quota system. The company has kept it in the Family scheduled for March release, and a horror film planned.

## Film House Sold to Elkins Group

### Crone to remain as head

Film House, the second largest processing company in Canada, has been sold to a multi-million dollar conglomerate that includes former Ontario trade minister Robert Macauley and Hillard Elkins, Broadway and movie producer. Robert Crone, founder and president of Film House, will remain in management for five years, and is expected to take an active part in acquisitions the company has planned.

President of the new firm, made up of International Bond and Equity, Life Investors Ltd., and Elkins Productions, Canada Ltd., is former marketing consultant Dick Smitten, 32. He said plans for the company include acquisition of a special effects firm, recording firm, music publishers, video-tape producer, equipment supplier, and distribution wing, resulting in a complex which would perform all the functions of a major studio without the overhead. No firm names were mentioned.

The capital backing in the complex is reputed to be \$6.5 million. Film House, bought for a reported \$2.25 million, is to be the first acquisition.

Film House was begun by Crone ten years ago when he was 30. He was a freelance cameraman at the time, globetrotting for the CBC and others. He had installed a small sound-mixing facility in his basement, and when the CBC program *Telescope* needed his facilities, he moved them to an office and called it Film House.

The company now houses four and a half floors, and last year made \$86,000 profit, after taxes, on sales of \$2.75 million dollars. One hundred employees, facilities for processing,

sound-mixing and equipment rental are some of the services Film House provides.

But Crone himself has always provided more to the Canadian film industry itself. Besides serving as Co-chairman and as a prime mover behind the Canadian Film Awards, he has given office space and much encouragement to many newcomers in the business.

He has also built Film House into one of the most respected processing firms in the world. International films are brought to Toronto constantly to be made and edited here, among them *Waterloo*, not to mention many features produced in Canada. He himself received an Etrog for his personal recording work on the sound for *Face Off*.

Of all the companies included in the merger, Life Investors Limited is listed on the Toronto Stock Exchange. The plans seem to be for a public solicitation of funds to finance Elkins' film projects, which include *The Rothschilds*, \$100 *Misunderstanding* (to be shot in Toronto this summer), and possible film from rights to other properties which Elkins owns, among them the Sammy Davis hit, *Golden Boy*.

How many of these fit into the company's plans for the immediate future is not known. Crone has said that he would like to see a more active role in Canadian production. The merger, he says, will give Film House stability for expansion. Not to mention his own reported down payment of \$750,000.

The Film House purchase is subject to approval in April by shareholders of the other two companies. Life Investors is also arranging for a \$500,000 mortgage to finance Film House expansion.

## ACTRA Brief proposes more Cdn content in all media

The members of the Canadian Television and Radio Artists (ACTRA) are being presented with a draft policy statement calling for much higher Canadian content in television, radio, commercials and feature movies.

The report, entitled *A Policy for the Seventies*, was prepared by the ACTRA executive, and is being mailed to the 4,000 members of the Union. Comments are being solicited until May 15.

Canadian content is not the report's sole concern, however. It also calls for changes and new initiatives in all aspects of performing entertainment. Recommendations include:

- Canadian content in TV should be increased to 85% for the CBC and, for CTV and other private operators, from 50% today to 60% by 1975 and 70% by 1980.

- a levy on cable TV systems which now pick up network programs free.

- a portion of cable's fees, syndication income and other service revenue should be placed in a fund to develop Canadian programming, research and development.

- only Canadians should be employed in radio and TV commercials except for internationally known performers.

- imported commercials should be banned, except those made outside of Canada by Canadians, using foreign locations.

- elimination of commercials on CBC radio and TV.

- long term rather than single year financing for the CBC

- Canadian content in radio should be raised from the present 30% to 50%, and a more stringent definition of a Canadian record should be: performed and written by Canadians and produced in Canada.

- an annual new play festival should be established

### Film proposals include exhibition

Specific recommendations regarding film include:

- CFDC grants and investments should be made only to films written and produced by and using only Canadian talent

- a Canadian Film Marketing Board should be established to deal with export of Canadian movies

- a practical system of distribution for these movies within the country should be developed. Cinemas — if necessary a publicly owned chain — and on TV without commercial interruption, or any other means necessary to insure that Canadian product is available to the entire populace.

- a special fund should be established to be used to purchase film rights to Canadian novels, plays and other script sources, and to pay for adaptations from these and to finance the writing of scripts by competent Canadian writers.

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# Forum On Censorship Calls For Completely New System

By MELINDA McCracken

"If no one will support censorship," said Toronto defense counsel and panelist Aubrey Golden, "then why do we have it?"

He was commenting on the liberal positions taken by five of the six panelists in the Toronto Star Forum on Film Censorship held February 13 in the St. Lawrence Centre Town Hall. Only J. Peter Rickaby, Crown attorney for York and local prosecutor of films under the Criminal Code, supported censorship and in an enlightened form at that.

The other members of the all-male panel, Archbishop Edward W. Scott, primate of the Anglican Church, Hon. John Clement, Minister of Consumer and Commercial Relations for Ontario, Martin Bockner, representing the Canadian Motion Picture Distributors Association and head of Astral Films, John F. Bassett, producer of Face Off and chairman of a nine-man task force on films, and Golden, advocated the abolition of censorship and cutting of films for theatre showings, in favor of some kind of classification system, and stressed the right of the individual to choose what he wants to see.

The discussion centred mainly around censorship versus free choice, and various arguments in support of each. Unfortunately it did not attempt to define exactly what is considered obscene. That is, if obscenity is sex, violence, frontal nudity, cruelty, brutality, cigarette advertising, or manipulation of audiences by sanctioning behavior exploitive of one human being by another.

Also ignored was the fact that pornography is universally exploitive of women, as in the inequity in Last Tango In Paris, in which Maria Schneider, appears completely nude, while Marlon Brando is permitted to wear underwear. The double standard which censors sex, but condones the male preserve of violence and war in movies also went unexamined.

The panel was moderated by Fred Hotson of the Toronto Star. Each speaker was allowed five minutes to state his position. Hotson introduced the discussion by outlining the various points. He said that those in favor of censorship feel it is necessary to protect children and to prevent immorality and degradation, while those against feel it inhibits their freedoms of speech and choice. Ontario, which has been asked to be more strict in its censorship, is the only province which still maintains a censorship board, headed by O. J. Silverthorn. Other provinces have a system of classifying films; police prosecution of films is based on complaints from the public after the film has been classified.

Family movies do poorly at the box office, while sex and violence prosper; The Godfather grossed in one year more than Gone With The Wind has earned since its release in 1939. Some feel, said Hotson, that public acceptance is sufficient censorship; if the public doesn't approve, the theatre remains empty. The danger of this point of view, he said, is that the public will accept more and more obscenity, thus reducing art to its lowest common denominator.

He did not mention the escapist nature of movies, nor that they offer people the opportunity to participate in reality's horrors vicariously and safely, thus offering exposure to the consequences of hurtful behavior, which can be an educational experience.

The question also arises, he said, as to who is to do the censoring, who is to decide what sort of behavior people should not be exposed to. "Does sophisticated ribaldry appeal to the sheltered housewife in the small Ontario town? Should movies be censored more strictly or not at all?"

The first speaker Clement, whose department deals with liquor boards, the racing commission, the licensing of theatres and the censoring of film, in other words the racy side of life, said, "I don't see how I can tell you what I think you should see. Captive audiences should not be submitted to anything they don't want to hear or see. I am capable of making my own decisions. Strict censorship, he said, only produces a need for a blue tour hydrofoil trip to Sweden. "He favored the individual's right to choose".

Bockner's comments dealt with the legalities of censorship. "The provincial censorship board has the right to classify, control or ban film," he said. "Then the attorney general can order the film seized. What this means is post-censor board censorship." He cited the case of The Stewardesses in Manitoba, which was passed by the censor, then on the basis of a complaint from the public, was banned by the attorney general. "Thus, said Bockner,

"censorship arises not over degrees of obscenity but over points of conflict in the law, of which the laws defining obscenity are the most muddled of all."

He also said, "Adults should be free to determine their own conduct in this regard," and added, "The motion picture industry has an obligation to inform the public in advance of the obscenity in a film. Films should be classified, not censored or cut. It's time Ontario did away with the censorship board, which has remained unchanged for 56 years, and respected the individual's right to choose."

Archbishop Scott said he personally would opt for a society of maximum personal freedom, "an open context with a sense of responsibility. We can't legislate moral behavior; people have a right to choose." Children, however, he said, deserve some kind of protection. With the exercise of power, adults confront children with situations they're not mature enough to respond to, and some films encourage children to move in a direction they really don't understand, he said.

Bassett, who said his committee to advise the government on film doesn't believe in any form of film censorship or cutting, explained that its recent report recommends a classification code rating movies A for general audience consumption, B for children with parental guidance, C for people 18 and over, and D as X-rated films, immunity against prosecution for the first three classes and prosecution of X-rated films stated only with the consent of the attorney general's office, since prosecution commenced ineptly only results in more publicity for the film.

He said also that the report recommends the formation of an Ontario film office, which would set standards for licensing of theatres and would classify films. As a producer, he said, he couldn't understand why movies are censored and books like The Happy Hooker by Xaviera Hollander and songs like Bob Dylan's Lay Lady Lay, escape unscathed.

Rickaby, who remarked that he was correctly positioned on the panel — "on the far right", confessed to his own love of movies but argued for a policy of censorship which would not be a hangover of Victorian and Christian morality. "In a political system of democracy," he said, "with majority rule, minority rights must be accessible." He said that if the Canadian form of government is concerned with the quality of public life, that the government "cannot permit the people it governs to capriciously corrupt themselves. Movies have a fantastic potential for corruption." He assured the audience that cases brought to the courts would be prosecuted with vigor.

Capitalizing on his opportunity as final speaker, Golden took issue with Rickaby's professed love of movies, and likened his statement to saying, "Some of my best friends are movies." He said, "We all aspire to upper middle class aesthetics. We don't want any phony orgasms. We say to the lower classes, you can't have your aesthetic unless you add twenty minutes of deathless prose. Crombie's standards are, Does your North Toronto housewife enjoy watching it? What it comes down to in the end is that there are different strokes for different folks." Golden proceeded to rib Rickaby, and a repartee ensued between them about the case of the 21st Century Love Cinema, run by the Martin Family, in which Rickaby acted for the Crown and Golden for the defense, and Rickaby denied Golden's request for trial by jury.

Questions from the audience were directed mainly at Rickaby — the only manifestation of conservatism — by annoyed but extremely articulate long-haired young men. Two women took the panel to task for its chauvinistic attitudes, citing the references to the "sheltered housewife in the small Ontario town" and the "North Toronto housewife," remarked on the absence of women on the panel and asked if there were women on the censor board. Clement replied there are two.

One 16-year-old confessed to having seen movies restricted to those over 18, and taking his nephew to see The Poseidon Adventure, restricted to those over 14 in Montreal. "He didn't understand what was going on, and neither did I," he said. He also cited his own evidence of particular movies having been considered to be an arbitrary fashion.

Clement bowed to his superior research, saying he was not in possession of such specific knowledge of movies, which, for the MP in charge of censorship, was surprising.

## MARKET REPORT

### ENTERTAINMENT STOCKS

STOCK	CLOSE JAN. 30	CLOSE FEB. 28	NET CHG.	HIGH FOR 73	LOW FOR 73
TORONTO STOCK EXCHANGE					
Baton		13 3/4	13 3/4	—	14 1/4 12 3/4
Bushnell		9 1/2	11 1/2	+ 2	11 1/2 7 3/4
Canadian Cable Systems		17	18 5/8	+ 1 5/8	19 1/2 16 1/2
CFCN		10 5/8	9 3/4	— 7/8	10 3/4 9 1/2
CHUM B		13 1/2	12 3/8	— 1 1/8	13 1/2 11 3/4
IWC Industries Ltd.	3.60	3.65	+ .05	4.00	3.35
Maclean-Hunter Cable		17 7/8	16 1/4	— 1 3/8	18 1/2 16 1/4
Premier Cable		17 7/8	18 3/8	+ 3/4	19 16
Q Broadcasting		6	5 1/8	— 7/8	6 1/4 5 1/8
Rank Organization		23 3/8	12 1/2	— 11 1/8	26 1/2 12 1/2
Selkirk A		13 3/4	15	+ 1/4	15 9
Standard Broadcasting		13 3/8	12 3/8	— 1/2	14 12 3/8
Western Broadcasting		14 3/4	14 1/2	— 1/4	15 3/4 13 3/4
MONTREAL STOCK EXCHANGE					
Astral	1 70	1.65	— .05	2.60	1.45
VANCOUVER STOCK EXCHANGE					
All Can A	2.80	2.90	+ .10	5.50	1.00
All Can B	2.70	3.90	+ .20	6.00	1.15
NEW YORK STOCK EXCHANGE					
Columbia Pictures		7 3/4	7 1/2	— 1/4	14 7/8 7 3/8
Walt Disney		107 1/4	96	— 11 1/4	123 7/8 94 5/8
Gulf & Western		31 1/8	27 3/8	— 3 3/4	44 3/4 25 7/8
Lowes		38 5/8	36 1/4	— 2 3/8	60 1/2 36
MCA		27 1/2	25	— 2 1/2	55 7/8 23 1/8
Metromedia		29 3/8	20 1/2	— 8 7/8	39 20
MGM		22	21 3/8	— 5/8	27 1/2 16 3/4
National General		33 3/4	30 5/8	— 3 1/8	36 5/8 21 1/2
Transamerica		16	14 3/4	— 1 1/4	23 1/2 14 3/8
20th-Fox		10	8 7/8	— 1 1/8	17 8 5/8
Warner Communications		31 1/2	27 1/2	— 4	50 1/4 26 3/8
AMERICAN STOCK EXCHANGE					
Allied Artists		3 7/8	3	— 7/8	7 1/8 2 1/2
Cinerama		1 1/2	1 1/2	—	3 7/8 1 1/2
Filmways		4 1/8	3 3/4	— 3/8	8 3 5/8
General Cinema		33 5/8	31 7/8	— 1 5/8	55 1/2 31 1/2

## Government Creates Festival Office

As the first step in what is expected to be a series of actions to promote Canadian Film, Secretary of State Hugh Faulkner has announced the creation of a Film Festival Office in the Arts and Culture Branch of his department.

The Film Festival Office will co-ordinate and administer Canadian representation at film festivals throughout the world, and will serve the Canadian film industry as a source of information about festivals in Canada and other countries.

The purpose of the Office is to develop more effective methods of promoting, publicising, and distributing Canadian films here in Canada and abroad.

The head of the new office is Jean Lefebvre, former TV critic, information officer for the National Film Board, and most recently head of the Festivals Office at the National Film Board.

Creation of the new office is the first step in a more active film policy by the government. An advisory committee set by former Secretary of State Gerard Pelletier to advise on film is currently working on a number of proposals to

help distribution of Canadian product.

One of the biggest complaints is that the major theatres in the country are foreign-owned — Famous Players in the U.S. and Odeon in England — so Canadian films are not given proper treatment.

The theatres protest that it is a matter of economics: English language features won't make enough money.

The advisory committee includes ten men, among them the CFDC chairman, the NFB head, reps from the CBC, Canada Council, and public archives.

Also on the committee is Famous Players president George Destounis. Mr. Destounis has recently favoured a quota system, but only in a personal capacity, not as a spokesman for his company.

Among the suggestions being considered is a third chain of theatres nation-wide which would be compelled to show a certain number of Canadian films. No attempt was made to explain how the rest of their showing time would be filled, or even if foreign product would be included. The Canada Council would assist in financing the chain.



# Domestic Notes

People, Places, Events from Across Canada

Festival season is almost upon us, and so Maurice Bessy, the director general of the Cannes Festival, was recently in Ottawa and Montreal to screen films for presentation. The new Film Festivals Office should be active in this area by now . . .

Random notes on Canadian Oscar participation: Canada's entry in the Foreign Language film category was Carle's *Le Vrai Nature de Bernadette* . . . Tadeusz Jaworski's *Selling Out*, honored with an Etrog at last fall's Canadian Film Awards, has been nominated for an Oscar. Jaworski is filmmaker in residence at Toronto's Humber College, and Humber participated financially in the film. Thirty-five minutes long, it tells about leaving the traditional residence, and is set in Prince Edward Island . . .

Cinebooks, Canada's only bookstore devoted entirely to film, is having an Academy Award contest. Prizes are lavish books on film. Details can be obtained by writing to them at 692A Yonge St., Toronto H4Y 2A6 . . .

Astral Communications is rapidly becoming a major force in the Canadian Film industry. It just announced officially, though the deal has been common knowledge for some time, that has acquired Gendron Films of Montreal. Gendron distributes and produces, and was started by Paul Almond and Genevieve Bujold. Its basic assets are *Mon Oncle Antoine* and *Journey*, among other films. But what is significant here is that an English company now has a concrete French link.

More Astral: to emphasise their participation in Quebec film, Astral recently took over management of the Arlequin theatre in Montreal. Astral has houses in many small Quebec cities, but the Arlequin can act as a showcase to introduce French Astral product, as well as serving as a test ground for other product . . .

It may have been overlooked, but Charlotte's Web, which opens an Easter school run soon, had Edgar Bronfman as executive producer. Bronfman recently bought into Astral Communications, and the late Gerry Solway secured Charlotte's Web for Astral in Canada just before he died. Pic is distributed by Paramount in the U.S. That's the Bronfman of Seagram ancestry.

More honors for Norman MacLaren: The Philadelphia Museum of Art recently held a retrospective of the film pioneer's work. Included were exhibits of his sketches and notebooks.

Feature action: John F. Bassett is seeking Gordon Lightfoot's song *If You Could Read My Mind* as the theme for his *Last of the Big Guns*. Pic is scheduled to be ready April 15, but Bassett hasn't decided when or where to release it. To protect his investment fully, and have an easier time of it in the distribution division, Bassett has set up his own distribution company, Lions Films . . . *Face Off* has now been seen in more countries and probably grossed more than any other Canadian film, except *Goin' Down the Road*.

Maxine Samuels and Richard Shouten have acquired rights to Harry Boyle's *The Great Canadian Novel*. Plans are for a production sometime within the next two years. Samuels' Host productions will produce. Shouten is the former assistant publisher of *Saturday Night Magazine*.

For devoted film fans, Toronto may have seen the last of the lot. Teenager Jim Craig of Don Mills saw the *Poseidon Adventure* twenty-nine times, and last Saturday bowed out after number thirty. Seems he is enthralled with actress Pamela Sue Martin. Manager Chalmers of the Odeon Carlton didn't mind, and neither did the cash register.

For Gene Kelly fans, be it known that Toronto's Tony Thomas has been commissioned to write the text for a book on Kelly's career. Volume is to be called *Song and Dance*, and is due for publication in December.

More people news: J. F. Senior of the Harlan Fairbanks Co. Ltd. of Vancouver has been appointed regional vice-president for area

seven, i.e. Canada, of the National Association of Concessionaires.

The latest word on *The Film Last Tango in Paris*, is that the same procedure followed in the U.S. will be applied for the Canadian opening. Select pre-screenings will take place. The film will open in Toronto and Montreal at the beginning of May. \$4.50 looks like the ticket price and probably reserved seating will be used. In the U.S. a particular form of revenue-sharing between distrib and exhibs has been instituted: the four wall formula. The distrib rents the entire theatre for 10-20% above the house nut. The rest is his. No word yet as to whether same procedure is to be used here.

Government fun: Ontario plans to set up a culture branch as a separate entity in the department of colleges and universities . . . same province is unwilling to see the IMAX process go to waste in the Ontario Place Cinesphere. Last year North of Superior was so good in the house, and the potential is even greater, that the province has committed \$250,000 per annum to purchase a film made with the process . . .

British Columbia, satisfied with the ten million dollars revenue film has brought the province during the last several years of production there, but worried because it can be so fickle and it was so foreign-owned, has intimated it may class film production as a secondary industry. The medium would then be eligible for government grants and loans. Some producers are talking in terms of 30% participation by the government.

Disada Productions of Montreal have created several new cartoon characters for TV's *Sesame St.* and *The Electric Company*. Among them are *The Phone*, *Grumpy* and the *Grinning Grape*, *The Phantom*, *The Thing*, *Chip*, and *Chubby Chicken* . . . And for costumers, *Continental Tress* of Toronto now has an off-the-face wig . . .

A new women's film producing company has been formed in Toronto. Called *Fromunder Films*, the firm plans TV and film work exclusively about women. People involved are Sylvia Spring, Lorna Forman, Janine Manatas, Patricia Gruben, Sandra Gathercole, and Roz Michaels.

The Canadian Motion Picture Pioneers have announced their thirty-second annual Meeting and Banquet. It will be held at the Empress Room, The Park Plaza Hotel in Toronto on Monday, April ninth. Plans call for a banquet, new members induction, and president Leonard Bernstein's annual report. Information and tickets are available from Graydon Hulse, Harry Green, Zeke Sheine, or May Chinn in the Pioneer head office.

Variety, the Bible of Showbiz, has reported that nine major distributors have filed actions in the Supreme court of Ontario against certain exhibitors for under-reporting of box office receipts. The Exhibs challenged include: Michael Zahorchak and Canadian Theatres Group Ltd. (hardtops and drive-ins in Welland, Grimsby, St. Catharines and Niagara Falls); Brantford Drive-In Theatre Ltd.; Capitol Theatres (Listowel) Ltd.; Curley's Investments Ltd. and Grand Canyon Investments Ltd. (Hardtops and drive-ins in Brantford, Listowel, St. Thomas, Sault St. Marie); William J. McLean, Shirley J. C. McLean, Gordon Harris, Beverly A. Harris and Boiler Beach Drive-In of Kincardine.

The distribs include Astral Communications, Bellevue Film Distributors, Columbia Pictures, Empire Films, MCA Canada, MGM, Paramount, Twentieth Century-Fox, United Artists and Warner Brothers. Columbia, MCA, and Paramount were not included in the Boiler Beach action.

At a recent heated gathering in Toronto of those in favor of more controls in Canadian film and more Canadian content, one of the besieged panel members asked all those in the audience who had seen the currently running *True Nature of Bernadette* film to raise their hands; only a small percentage did.

## Little help in budget for Showbiz

Finance Minister John Turner presented some benefits for theatre equipment users, but otherwise the recent federal budget offered nothing to the film business.

Henceforth motion picture projectors, among other imported goods, will have their customs duty lowered from 15% to 10% of the invoiced price.

Special tax treatment for performing artists, especially in the area of unemployment insurance benefits, were not granted. This decision will be appealed by the artists in April at a special meeting.

# Focus On: Jack Lemmon

Jack Lemmon was in Toronto for a day to promote his latest film for Paramount, *Save the Tiger*. During his stay he attended a special preview of the film at the Ontario Film Theatre. These comments occurred during a question period following the showing, and at a press brunch.



On his acting: I'm a perfectionist. But I don't ever want to be satisfied. I've seen what happens to people when they become satisfied. They find there's no place left to go. They become sterile.

*Michael Gullman*



On Choosing a Role: I'm not concerned with maintaining any definite "image." Whatever goes me as an actor is the part I want to play.



On his part in *Save the Tiger*: I become so immersed in a part that I bring it home with me. I don't know if I was glad when shooting finished, but my wife was.



On *Save the Tiger*: It's my first promotional tour. I'm doing it because I care more deeply about it than any other movie I've been in.



On his cigar: It's my pacifier. I smoke only three a day but it's always in my hand. Toronto is great because I can get brands that aren't available at home.



On public recognition: I once got into an elevator in an office building. A guy got in later, looked at me, thought for a minute, then said, "Is your air conditioning out too?"

Michael Gaine is on page 11







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## EDITORIAL:

### Don't Raise Ticket Prices

Recent rumours regarding increases in ticket prices may prove to be true or not; nevertheless now is an opportune time to discuss the matter, especially since we can look forward to an increase in hard-ticket prices for *Last Tango in Paris*, or so we are told by United Artists in the U.S.

Prices should not be raised; it's that simple. At \$2.75 for a single admission ticket, it is now incredibly expensive for a night out at a movie. The average person going to a film must calculate \$5.50 for admission, four or five dollars for a babysitter, over a dollar to park or take a taxi, and three dollars or so for an after-theatre snack. Which is a whopping amount to ask someone to pay for any evening. Only theatre patrons are asked to spend more. And the film can be seen on TV in no time at all after its theatrical release.

In the last paragraph we have all the components: dollar outlay, legit theatre as a lesson, TV's influence, and, most important, "the average person."

Who is the average person? He's not really so average. The moviegoer today is above average in income, education, going out, travelling — in short, everything a movie patron should be to have quality films appreciated and regularly patronised. But he can be offended and lost too easily. One way is to charge too much. It won't be the actual money itself, but what he gets for his money. Give him a quality movie, yes, and he'll pay. But if there is a slump, he may not try, and try he must. Toronto, for example, is sorely in need of intelligent film criticism. But if all the public has to go on is the critic and word of mouth, why take the chance of discouraging the moviegoer to give a movie the benefit of the doubt and try it?

If he likes it, he'll try others he may only half want to see. If he doesn't like it, he may still try others, as long as the obstacles are not unreasonable. And cost is a very basic psychological element in trying something new.

If we are to rely solely on the *Godfathers*, *Love Storys* and *Deliverances*, the whole business will go out of kilter. Of course people will go to see a blockbuster, and they will pay anything to see it. But how can a business grow and expand when its entire financial base is predicated on a movie or two a year to provide its income? Where will the money come to expose, and thus teach, new directors, writers, producers, etc? A perfect example of which is Francis Ford Coppola.

It is also undeniable that no one really knows what will be a blockbuster of the *Godfather* type. And that imitations don't do as well: witness the crummy youth movies made after *Easy Rider*.

Discouraging the one person who must put his dollars on the line and make a choice is suicide; what will draw him is quality; but he cannot be so discouraged by any aspect of filmgoing that he will lose his sense of adventure.

Television has an obvious influence on moviegoing today. Not only as a source of revenue for box office flops, but also because of its own made-for-TV movies.

The latter have improved tremendously in the past year. Ever since they were made they have replaced the old Hollywood B movie; the television audience is now the B movie audience of old. Television is the great mass entertainment movies were in the Thirties; movies are seen on a huge scale, but their lowest common denominator existence, coupled with artistic uniformity, has been taken over by TV. Movies today can best be compared to books in the Thirties and how they related to films: there were author superstars like Hemingway, and new authors developed into prominence. But writing in the thirties was composed of great experimentation in style and diversity in treatment. Like movies today. And today's movies are better than ever.

There is nothing wrong with this development. In most ways the situation is better, especially for Canadians. How could a

## LETTERS TO THE EDITOR

### All about the Ontario Government Report

To the Editor:

One of the most common criticisms of the recent Ontario government commission is that no exhibitor sat on the panel.

The criticism is justified; all segments of the industry should have been included. But would the final report, or its recommendations, have been any different if one of the theatre owners or employees were included? I think not.

The commission obviously felt strongly enough about a quota provision that no exhibitor spokesman could have swayed them.

But still it is unfortunate that so little insight into the realities of the film business was shown through the lack of exhibition representation. One of these days somebody will do it right.

M. Yanofsky  
Toronto

To the Editor:

The Ontario government has seen fit to appoint yet another task force, and that task force has come up with the recommendations that every task force does. But now what will be

done with them? Shelved? Put into effect in some useless watered-down version? Probably.

We can't let that happen. If we are going to get anywhere in film production in this province or in the country as a whole, we've got to act now. Perhaps we'll have a few trying years, but the people who need the help most will get it: the production end. I don't feel sorry for the exhibitor at this point; prices were raised in Toronto twice during the last year, and profits are still very visible. They are certainly eating cake now, so they can well afford to eat good bread for a while.

The point is that not very much is being asked of them. Four weeks per year, or better still, eight every two years (Wedding in White's nine week run anywhere would satisfy two years' worth of quota) is not asking too much.

In the future, if we build the base now, there will be fewer question marks as to the potential success of a Canadian film; at least we know that an audience will give it a fair try.

W. Burns  
Toronto

## DOLLARS AND SENSE

### The Dollar Impact of the Academy Awards

By Frank Mancuso

Ever since the original Academy Awards presentation on May 6th, 1929, when the first best production of the year award was presented to Paramount's "WINGS", the Academy Awards nominations and presentation has taken on a special significance in the motion picture industry.

The most coveted of film awards takes on dual significance for its recipients. First to be judged as having achieved the very best in your individual specialized category by your associates is an artistic achievement of great accomplishment. Secondly, the financial rewards for pictures receiving both nomination and awards is obvious to both distributors and exhibitors.

The effects of the Academy Award can be realized at the box office as early as when the nominations are announced. In this approximated time of one and a half months between the nominations and the actual presentations of the awards, the ticket buying public most inquisitively selects certain of the nominated pictures or performances to view prior to the award presentations. The reward for the public is generally the fact that they will see one of the pictures selected as the best of the year or that they will see a powerful performance by an actor or actress who has been judged to have achieved one of the finest performances of the entire year.

When we look into the number of films that qualify for the Academy Award nominations each year, and realize that out of each category five pictures are selected, we can understand the motivation of the public to see those few select pictures. Currently from coast to coast showing in theatres the public can select from *Cabaret*, *Deliverance*, *Souther* and *The Emigrants* with *The Godfather* opening at academy award time. All of these pictures have been nominated for the best picture of 1972.

In addition to being able to select from these best picture nominations, also available are those actresses and actors nominated for best performance in a variety of other films, such as Diana Ross in *Lady Sings the Blues*, Maggie Smith in *Travels with my Aunt*, Liv Ullmann in *The Emigrants*, Cyille Tyson from *Souther* and Liza Minelli in *Cabaret*, Paul Winfield from

Canadian film industry develop if the theatres were constantly overflowing with Hollywood product?

But more than this fact, how could the movies and moviegoing improve? Hollywood served a function — to train the people who were creating the art, to let them develop the art without impossible financial pressure — but we are at the next stage: diversity of choice. To maintain this diversity, every effort must be made to encourage the right audience to attend movies; nothing should stand in their way.

Loyalty to the entertainment vehicle is the most important psychological element to be instilled in the moviegoer. If we lose that, no picture except the one *Godfather* of the year will make money.

The best example of the dangers of overpricing can be seen in legit theatre today. Huge houses stand empty; Broadway is dead, and shows gobble up hundreds of thousands of dollars. It's not that the shows are so bad. They're not great works of genius, but they are

*Souther*, from *The Ruling Class*, Peter O'Toole, Michael Caine and Lawrence Olivier from the soon to be released *Sleuth*, and Marlon Brando from *The Godfather*. There's unquestionably an effect of all of this product being available in the market place at this time of the year. Theatres currently playing this product are enjoying a consistency at the box office. Large sums of additional dollars are realized by the distributors as well when any of their pictures are nominated for the Academy Awards.

Although I have indicated how important a nomination can be to a distributor in the overall dollar delivery of a motion picture, the ultimate in additional revenue is obtained when a picture is awarded an Academy Oscar in one of the major categories such as best picture, best director, best actor, best actress and supporting actor and actress.

The Oscar recipient in a major category can add several million dollars to its overall take in North America. The stimulant of these special pictures at the box office seems to be proportionally the same in the urban as well as the rural situation. The one exception in Canada seems to be certain parts of the province of Quebec.

It is easy to understand the box office success of the Academy Award winners when we look at the number of viewers that annually watch the Oscar ceremonies on television. With major Canadian and U.S. network coverage, the Academy Awards presentation on April 15th, 1971 was estimated to have drawn a viewing audience of 31,250,000 homes. This broadcast is annually one of the top rated programs as the public watches the excitement and glamour of the awards presentation.

The Oscar parade is currently upon us with the awards being presented Tuesday, March 27th, 1973 in Los Angeles. The magic of the Academy Award time is not limited to the public, as most people connected with our industry have been making their own selection of awards. The guess work will shortly be over and those of us in distribution and exhibition will concentrate on bringing to the public those pictures and performances which have been judged the very best of all products released in the year 1972.

Frank Mancuso is President  
of Paramount Canada.

often worth an evening out. Nobody will go unless the show is Broadway's equivalent to the *Godfather* because the expense is enormous. Unless it's great, forget it. That's the future of moviegoing.

Theatre is alive in small houses. Prices are reasonable and experimentation is tolerated and encouraged by the audience and the backers. The results are unforeseen hits and training for the future. But overall the theatre-going public is still small. And it's not because of what plays. Over the years people have been actively discouraged from attending theatre by a vicious circle of bad or mediocre plays that cost too much to see.

What it all adds up to is choice. Choice on the part of the moviegoer, not the producer, distributor, or exhibitor. To narrow the choices, inhibit the willingness to try something new, or discourage the physical displacement from the moviegoer's residence is economic suicide. Maybe not this year, or in five years, but it will come before we know it.

To the Editor:

Another commission advocates setting up more bureaucracy! Here we are with the Canada Council, The Ontario Council for the Arts, Cinema Canada, The Canadian Film Archives, and now a proposed Ontario Film Office whose job would be to do, in great part, what any one of these agencies can do. Why?

We should have a way to train writers — the weakest aspect of the industry now — but why not simply give them a Canada Council writers grant. A script is writing, like poetry or a novel or a short story. Treat it as writing and who needs a new agency?

I'm all in favor of drastic revision in the role of the theatres Branch, but no more waste, please.

Ms. J. Hendry  
Toronto

To the Editor:

Congratulations to the film commission on a most welcome report. It's about time actual detailed suggestions were made — let's carry them out. Or rather all except one: the ratings game.

In the U.S. today films rated X are automatically considered inferior — not in morals, but in quality. Simply because of the use of the letter X. Why not use A? Simply because people would think the film is good.

No — let's not put any designations using letters or numbers, unless something can be found which will inform, not pre-judge.

L. Langforth  
Toronto

### About Censorship

To the Editor:

The question of censorship is rearing its ugly, reactionary head again, which is a good thing. It's about time we settled the matter. The only way to do so is to abolish censorship entirely.

After the expected rush of explicit, violent films, we'll have a settling down, and the whole thing will become just another component of a film, like choosing a setting in a bar instead of a bed.

A.L. Myers  
Montreal

To the Editor:

I was very much dismayed to read your comments on the Toronto Star censorship editorial. As a long-time subscriber, I am happy to see your new format. But let's not get too carried away with new ideas.

The fact is that our children must be protected. If every unscrupulous producer is let loose, the country will be over-run with films depicting violence, sex and foul language. Too much has been allowed already, so why ask for more? It's more important to clean up the present mess. In the "Golden" years of movies good entertainment did not mean explicit sex. Surely the talents of today are not so meagre that cheap language and filthy action if necessary to sell tickets.

Vancouver



# PRE-VIEW: Movies to be released Mid-March to Mid-April

## BLACK CAESAR

Distributor: Astral Communications. No information available except the story: The rise of a black gangster in the New York underworld.

## BLACK GIRL

Distributor: International Film Distributors. Cast: Leslie Uggams

## BROTHER SUN SISTER MOON

Distributor: Paramount Pictures. Cast: Graham Faulkner, Judi Bowker, Alec Guinness, Leigh Lawson, Kenneth Cranham, Michael Feast.

Credits: Director: Franco Zeffirelli. Screenplay: Suso Cecchi D'Amico, Kenneth Ross, Lina Wertmuller, Franco Zeffirelli. Music: Donovan. Photography: Ennio Guarnieri. Production Designer: Lorenzo Mongiardino. Producer: Luciano Perugia. Editor: John Rushton.

Story: The story of the life of St. Francis of Assisi who grows up in wealth and splendor. He makes a complete change, renounces all his worldly goods, and becomes a monk.

## CHARLOTTE'S WEB

Distributor: Astral Communications. Cast: Animated cartoon. Credits: Sagittarius and Hanna-Barbera. Music by Richard and Robert Sherman. Story: The children's classic presented in an animated musical adaptation.

## CRIES AND WHISPERS

Distributor: International Film Distributors. Cast: Harriet Anderson, Liv Ullman, Ingrid Thulin, Kari Sylwan. Credits: Written, Directed and Produced by Ingmar Bergman.

Photography: Sven Nykvist; Sets and Costumes: Marik Vos. Story: The relationship of four sisters at the turn of the last century.

## THE EFFECT OF GAMMA RAYS ON MAN IN THE MOON MARIGOLDS

Distributor: Bellevue Film Distributors. Cast: Joanne Woodward, Roberta Wallach,

## FEAR IS THE KEY

Distributor: Ambassador Films. Cast: Barry Newman, Suzy Kendall. Credits: Produced by Alan Ladd, Jr. Story: Jewel thieves and their adventures.

## THE FIRST CIRCLE

Distributor: Paramount Pictures. Cast: Gunther Malzacher, Elzbieta Czerwiska, Peter Steen, Vera Chekova, Ole Ernst, Ingolf David.

Credits: Director: Alexander Ford. Producer: Mogens Skot-Hansen. Screenplay by: Alexander Ford. Executive Producer: Zvi Kolitz. Editor: Carl Lerner. Photography by: Wladyslaw Forbert.

Story: Based on the Nobel Prize Winning book by Solzenitsyn with the story focusing on a handful of Russian political prisoners and their encounters in prison.

Nell Potts, Judith Lowry, Michael Kearney, Roger Serbagi.

Credits: Producer: John Foreman. Director: Paul Newman. Screenplay by: Alvin Sargent. Director of Photography: Adam Hollender.

Story: A searing and compassionate study of a widow's struggle to prevent a retreat from life as she tries to raise two teenage daughters.

## THE HEARTBREAK KID



Distributor: Bellevue Film Distributors. Cast: Charles Grodin, Eddie Albert, Cybill Shepherd, Jeannie Berlin.

Credits: Producer: E. J. Scherick. Director: Elaine May. Screenplay by: Neil Simon from a story by Bruce J. Friedman. Director of Photography: Owen Roizman. Editor: John Carter.

Story: A young man deserts his wife on their honeymoon to try to win a beautiful girl he has fallen in love with on the beach. A comedy.

## KILL, KILL, KILL

Distributor: Ambassador Film Distributors Limited. Cast: Stephen Boyd, Jean Seberg, James Mason, Curt Jurgens.

Credits: Producer: Alexander Salkind. Executive Producer: Ilya Salkind. Director of Photography: Edmond Richard. Associate Producers: Almos Mezo and Daniel Carrillo. Director: Romain Gary. Music by: Berto Pisano and Jacques Chaumont.

Story: An action-packed adventure film of a modern-day vigilante who tries single-handedly to destroy an international drug traffic syndicate.

## THE STORY OF LOLLY MADONNA



Distributor: MGM. Cast: Rod Steiger, Robert Ryan, Jeff Bridges.

Credits: Producer: Rodney Carr-Smith. Director: Richard Sarafian. Writers: Rodney Carr-Smith and Sue Grafton.

Story: A series of differences between two Tennessee Mountain families grows into a blood feud.

## LOST HORIZON

Distributor: Columbia Pictures. Cast: Peter Finch, Liv Ullmann, Sally Kellerman, George Kennedy, Michael York, Charles Boyer, John Gielgud, Olivia Hussey. Credits: Producer: Ross Hunter. Director: Charles Jarrott. Associate Producer: Jacques Mapes. Music by: Burt Bacharach. Lyrics by: Hal David.

Story: The dramatic adventures of a noted British diplomat who attempts to evacuate a small group of people from a revolution in southern Asia and unwittingly leads them into a kidnapping, a plane crash and a trek through stormswept Himalayan Mountains.

## NAME FOR EVIL

Distributor: Ambassador Films. No information available.

## PAYDAY

Distributor: Ambassador Film Distributors. Cast: Rip Torn, Anna Capri, Elayne Heilveil, Michael C. Gwynne, Jeff Morris, Cliff Emmich. Credits: Executive Producer: Ralph J. Gleason. Producer: Martin Fink. Screenwriter and Co-producer: Don Carpenter. Director: Daryl Duke. Editor: Richard Halsey.

Story: Shot entirely on location in central Alabama, this film looks at country entertainer during a 36 hours segment of his life.

## SHAMUS



Distributor: Columbia Pictures. Cast: Burt Reynolds, Dyan Cannon. Credits: Producer: Robert M. Weitman. Director: Buzz Kulik. Screenplay: Sam Pessin. Story: Reynolds a private detective who sleeps on a pool table, is hired to recover stolen jewels and gets involved in numerous complications.

## SINGLE GIRLS

Distributor: Ambassador Films. No information available.

## SLEUTH



Distributor: Bellevue Film Distributors, Ltd. Cast: Lawrence Olivier, Michael Caine. Credits: Screenplay: Anthony Shaffer. Executive Producer: Edgar J. Scherick. Producer: Morton Gottlieb. Director: Joseph L. Mankiewicz. Story: A thriller about fear and murder.

## SLITHER

Distributor: MGM. Cast: James Caan, Peter Boyle, Sally Kellerman, Louise Lasser, Allen Garfield. Credits: Producer: Jack Sher. Director: Howard Zieff. Screenplay: W.D. Richter. Photography: Laszlo Kovacs. Editor: David Bretherton.

Story: The story of an ex-con who gets involved in a bizarre hunt for stolen money. In the process, he narrowly escapes death several times by unseen and unknown assailants as one friend is killed and he and his other companions become the target of numerous murder attempts.

## THE SOUND OF MUSIC

Distributor: Bellevue Films. Cast: Julie Andrews, Christopher Plummer. Credits: Produced and Directed by Robert Wise.

Story: The Trapp Family Singers, their rise to fame and escape from the Nazis, and their leader, an ex-novice nun.

## TWO PEOPLE

Distributor: Universal Pictures. Cast: Peter Fonda, Lindsay Wagner, Estelle Parsons, Alan Fudge, Philippe March. Credits: Producer and Director: Robert Wise. Written by: Richard De Roy. Director of Photography: Henri Decae. Art Director:

Henry Michelson. Set Director: Eric Simon. Film Editor: William Reynolds. Assistant Director: Denis Amar.

A Universal-Filmakers Group Picture. Story: The agony of a young American who is a deserter from Viet Nam and his decision to either return to the States where he will be courtmartialled or remain in Paris with a woman whom he is in love with.

## THE VAULT OF HORROR

Distributor: Ambassador Films. No information available.

## WALKING TALL

Distributor: Ambassador Films. Cast: Joe Don Baker, Elizabeth Hartman. Credits: Executive Producer: Charles Pratt. Director: Phil Karlson. Producer and Screenwriter: Mort Briskin. Story: A Tennessee sheriff cleans up a town, 1972-style.

## THE WORLD'S GREATEST ATHLETE

Distributor: Bellevue Film Distributors. Cast: Tim Conway, Jan-Michael Vincent, John Amos, Roscoe Lee Browne, Dayle Had-don, Billy de Wolfe, Nancy Walker. Credits: Written by: Gerald Gardner and Dee Caruso. Producer: Bill Walsh. Director: Robert Scheerer. Director of Photography: Frank Phillips. Music: Marvin Hamlisch. Film Editor: Cotton Warburton.

Story: A college football coach discovers an athletic prodigy in his jungle gym and attempts with persuasion to bring him back to America. Comical events result from his efforts.



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# VISITORS: Passing through Toronto



Jean-Pierre Cassel, in town for National General's Baxter



Jan-Michael Vincent, here for Bellevue-Disney's The World's Greatest Athlete.



Paramount's Save the Tiger contingent: Frank Tobin from the New York office, Bob Yankovitch, Canadian Pub and Adv, Jack Lemmon, Paramount Canada President Frank Mancuso.

# Film Factory: Mid-West Is Best

Take a production facility and create a completely self-sustained unit: writers, cameramen, editors, editing equipment, screening facilities. Operate on the premise that clients will be offered a total package from conception to completed product. What have you got? Competition. Unless you're in Winnipeg.

Film Factory is in Winnipeg and they like it there. What they did have was disbelief to contend with: how can you survive away from Toronto-Vancouver-Montreal? They've not only survived, they've grown so much in the last two years since they began that they are ready to tackle a dramatic film.

J. William McCaughey was a CBC producer who decided to get out on his own. He had small facilities in his basement, and managed to drum up some work. As president and executive producer, he added Trevor Odgers (general manager) and Glen Eyolfson (technical director) to his company, and they began to grow.

Soon they had a large full-and-part-time staff, and moved to larger quarters.

What made it work was a process of convincing local clients that they could do a satisfactory job, coupled with costs as much as 50% lower than if the work were to be sent to Toronto or Vancouver.

To date they have done commercials for the Greater Winnipeg Gas Company and other government companies, and especially for Kito Canada, who distribute the Hoky sweeper: reprints of this commercial are being used all over North America.

The first job is their most famous, and it provided the initiative to start the company. McCaughey made a successful proposal to the Manitoba Indian Brotherhood for a half-hour film. It was to be part of celebrations marking the signing of treaties one hundred years ago at Lower Fort Garry by Manitoba Indians.

McCaughey found himself working with a number of people who wanted his kind of independence, and thus arose Film Factory.

The film, called Our Tomorrows, was very successful, and some work was received. But most of it was hustle, hustle, to convince people that the quality and the market was right in their own back yard.

Recent work includes a promotional film for the rock group The Guess Who, defensive driving commercials, and a half-hour film for the Trade and Commerce department to use at trade fairs.

McCaughey still believes in open competition, though. He says that Manitoba film companies should not receive preferential treatment — if an Eastern or Western company receives a commission, then so be it. It should depend upon merit only.

But at the same time Film Factory does have a track record, the most important aspect of which is their own proof by showing that it can be done in Winnipeg.

Now it's on to prove that successful dramatic efforts can be produced entirely in their own back yard, whether for TV or feature release.

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# Agincourt Uses Video Process for Feature Film

By LLOYD CHESLEY

At the front of the room stands a podium with the seal of the president of the United States. Chairs are packed with reporters. There are three video cameras in position. All at once a group of men enters, walks to one of the cameramen, and injects a knock-out solution into his arm. They drag him out and another man takes his place.

Now, the most interesting thing about all this isn't that the Secret Service, as the comic books liked to call them, has saved Mr. Nixon, nor the fact that this is all taking place in CFTO's largest studio and, with two stars in the leads, makes for one of Canada's slickest entries into the movie market. The interesting thing is that only one of those video cameras was a prop: the other two were filming the movie.

The kinescope should rightly have nipped in the bud any notion of the possibility of transferring video-tape to film. Last year's *200 Motels* was the first feature film to use the process, but its flat, washed-out image with the TV lines visible was hardly passable, let alone hopeful.

But producer Howard Zucker feels he has found a process that will look as good as film when it hits the big screen.

Zucker and Bob Jacobs had long ago decided to make films on video equipment. After much research, they found that the best transfer process had been developed here in Toronto by a company called Image Transform.

Backed by Montreal investors and Agincourt productions, they chose their subject for the new process: *To Kill The King*. It is from a novel by Anthony McCaul, called *Holocaust*. The first screenplay was by Bernard Ersman and Rod Sheldon, but the final screenplay, which really kept only the structure of the original, is by Tom Cole.

The stars are Patrick O'Neal and Susan Tyrrell (last seen in *Fat City*). The rest of the cast is mostly Canadian, including Barry Morse, Cec Linder and Robert Goodier. There are about fourteen principals in a cast of over 40, assembled by the Karen Hazard Agency.

The crew is fourteen men from CFTO. There are two men in charge of the photography, Director of Photography Don Wilder and Lighting Director Barney Stewart.

Once Agincourt Productions came in, George (Face-Off) McCowan was assigned to direct. The entire film will be shot and edited on

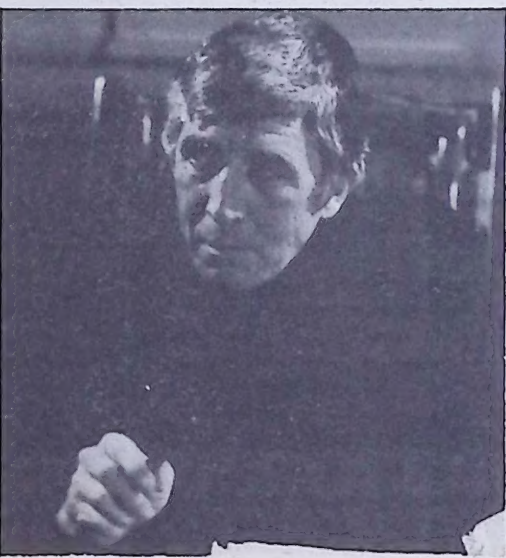
video tape. This will save the cost of stock and opticals. When a final cut is decided upon, the film will then be sent to Image Transform's office in Los Angeles where prints will be struck. Much time will have been saved in editing, as well as the cost of opticals.

To get a better image, the film is being shot with the best camera available: an RCA 44A adapted for the future transfer. Although video normally requires less light than film does, the project is using an average of 500 foot candles. "There is a lot of vigorous over-compensation to get the best image possible."

Shooting is now over, but as it went on editing was in progress. The last day was January 5, and an answer print is expected by March with the film in theatres by May. "This fast release will make it possible for more timely subjects. There will be less of a hazard of a subject dating when we can get films out this fast."

Having a fine cut three weeks after shooting has ended may set some sort of a record.

With directing aspirations and a long career of many ventures behind him, star Patrick O'Neal was very interested in the TV process. As it affected this film, he found a great deal more attention was paid to technical problems than is usual. "I'd like to see the equipment more at the service of the people," he said.



Patrick O'Neal, appearing in *To Kill the King*.

The film was shot totally in Toronto, fifty per cent at the studio, fifty on location. O'Neal found the process at its best in the studio, especially for talky scenes where it was like working in live TV, which has a fame for the most spontaneous of acting. But the equipment is larger than film equipment, and he feels it is too much of a hassle for short location intercuts or even for quick cuts in scenes. "I'd like to see a combination of film shooting and video with transfer, applying each to where they serve best."

*To Kill The King* is an entertainment action film at its basic level. It is about an attempted assassination of a U.S. president in Christmas of 1974. Since it is the second term for the president, they hope some political implications will come across. The story basically deals with a computer that protects the

president and runs the government according to some electronic Hoyle. "It is a frightening hero that will do anything to achieve its ends."

Producer Zucker feels that besides intrigue and action the film has "beautiful poetry and great pathos for the human being and the system."

While O'Neal plays the ruthless agent who carries out the orders of the machine, Susan Tyrrell plays an innocent victim, drawn into the plot when she finds her husband is one of the assassins. "She is caught in the wheels of the machine and devoured."

So as Agincourt Productions finishes up another slick entry we can all wait and wonder at how successful, aesthetically and financially, the video to film transfer process will be, and how it will shape the future of movies, if at all.

## PATRICK O'NEAL MAKES HIS CHOICES

By LLOYD CHESLEY

The biggest sound stage at CFTO is jammed with technicians, actors and extras creating the climax of *To Kill The King*, an attempted assassination of a president at a press conference. The work has a competent, craftsmanlike air, everyone working in an effective jolike way. But one man makes an entrance into the scene who has an air of more than craftsmanship. He is a professional with a lot of years' experience behind him, Patrick O'Neal.

O'Neal has worked in fine films like *King Rat* and with great directors like John Huston. He has a record that includes stage and TV as well as film. This has given him a trained talent of concentration that shines above the work of most people around him.

*To Kill The King* is being shot with video equipment for future transfer to 35mm film for theatrical release. Ten years ago O'Neal did a TV series in New York, *Diagnosis Unknown* (the director was Norman Jewison) so he is no stranger to video work. But, like all involved, he has great interest in the outcome of this film experiment and the effect it will have on the future of movies.

Tall, with grey hair and a hard face, O'Neal is best known for tough-guy roles in films like *Stillette* and *The Kremlin Letter*. In *To Kill The King*, he plays a special agent of the U.S. government whose express job it is to protect the president no matter what has to be done. He plays it mean, as a professional bodyguard who'll use any tactic to gain his ends.

He likes to play tough guys. He finds them more interesting than good guys who, unless very finely drawn, make for characters that are often dull.

Playing a tough guy is a good release. He finds hostility easy to relate to and be honest with.

*To Kill The King* is an action film. It doesn't involve as many stunts as some action films do, but O'Neal is just as happy. He doesn't like to do his own stunts. "At first I did. It was an ego trip to prove I could do it as good as the pros. But that's foolish: they're trained and schooled for it." Usually a stunt man will do the stunts in the master shot of a scene and the actor will fill in for the close-up work. O'Neal has found that he usually ends up in more footage of such a scene than the stunt man does by the time it has been cut.

But he shies from anything that might look dangerous and has been taught lessons that make such an attitude wise. In a western shot in Italy he was to be shot by a firing squad. He

told the director he didn't want to hazard it and to prove it was safe the director did it himself first. He was in the hospital for quite a while.

Another time he was supposed to be run over by a train. As it happened he had just been in a horror film for which a model of his head had been constructed. He asked that they use the model instead of the real thing. The train knocked the nose off.

He finds *To Kill The King* pretty basic work. Most of it is plot and action scenes with "very few personal kinds of scenes and a submerged love story."

He hasn't done any theatre in eight years. Although he doesn't always see it realized, he feels film has a "higher potential for quality." Also, acting in a play for him is too intense. Playing in *The Night of the Iguana* on Broadway was "obsessive."

He chooses his parts from what is available as sifted by his agents, whom he trusts, "which is pretty rare." He enjoys his career which keeps him very active.

When he gets a part he may or may not do any preparation before filming. Usually he does little, although for his favourite role, in *A Fine Madness*, he did a great deal. "It depends on the part."

He doesn't like too much imposition from a director. What he mostly wants is a clear concept of the character and the film.

From other actors he takes what he can get. Again he doesn't like to be imposed upon. He feels a good director will make the contact between the players.

For himself, he is interested in directing as well as acting, which is why the experiment of the video-transfer interests him. He has formed a production company that will obtain projects for him to either act in or direct, as the project warrants.

O'Neal has worked pretty much all over the world now. He likes working in Italy very much where he finds filming "loose, fun and informal." But he still gets a kick out of starting on a major project in Hollywood.

This is his first time in Canada. He has found it "one of the most comfortable and relaxed places to work. Everything has a nice, easy pace." He attributes a great deal of this to the fact that the film is a low budget production. "Small money keeps it easy."

Meanwhile filming is finished, and perhaps the people working on *To Kill The King* learned a lot about professionalism in film-making from this seasoned visitor from the south.

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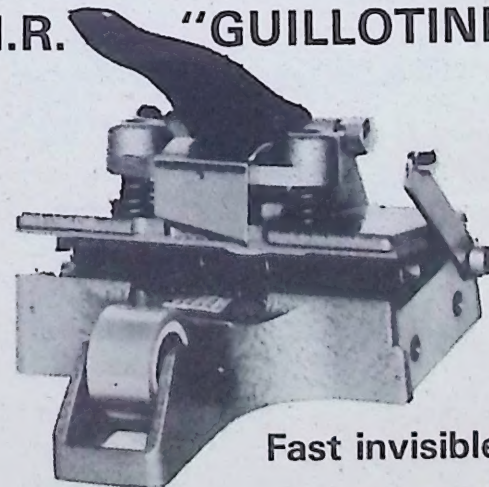
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# The Academy Awards ! Your Own Checklist

For the best performance by an actor:  
Marlon Brando in "The Godfather", An Albert S. Ruddy Production, Paramount.  
Michael Caine in "Sleuth", A Palomar Pictures International Production, 20th Century-Fox.  
Laurence Olivier in "Sleuth", A Palomar Pictures International Production, 20th Century-Fox.  
Peter O'Toole in "The Ruling Class", A Keep Films, Ltd. Production, Avco Embassy.  
Paul Winfield in "Sounder", Radnitz/ Mattel Productions, 20th Century-Fox.



Peter O'Toole, nominated for Best Actor

For the best performance by an actor in a supporting role:  
Eddie Albert in "The Heartbreak Kid", a Palomar Pictures International Production, 20th Century-Fox.  
James Caan in "The Godfather", An Albert S. Ruddy Production, Paramount.  
Robert Duvall in "The Godfather", An Albert S. Ruddy Production, Paramount.  
Joel Grey in "Cabaret", An ABC Pictures Production, Allied Artists.  
Al Pacino in "The Godfather", An Albert S. Ruddy Production, Paramount.

For the best performance by an actress:  
Liza Minnelli in "Cabaret", An ABC Pictures Production, Allied Artists.  
Diana Ross in "Lady Sings The Blues", A Motown-Weston-Furie Production, Paramount.  
Maggie Smith in "Travels With My Aunt", Robert Fryer Productions, Metro-Goldwyn-Mayer.  
Cicely Tyson in "Sounder", Radnitz/ Mattel Productions, 20th Century-Fox.  
Liv Ullman in "The Emigrants", A Svensk Filmindustri Production, Warner Bros.



Diana Ross, nominated for Best Actress.

For the best performance by an actress in a supporting role:  
Jeannie Berlin in "The Heartbreak Kid", A Palomar Pictures International Production, 20th Century-Fox.  
Eileen Heckart in "Butterflies Are Free", Frankovich Productions, Columbia.  
Geraldine Page in "Pete 'N' Tillie", A Universal-Martin Ritt-Julius J. Epstein Production, Universal.  
Susan Tyrrell in "Fat City", Rastar Productions, Columbia.  
Shelley Winters in "The Poseidon Adventure", Kent Productions, 20th Century-Fox.

For the best achievement in art direction:  
"Cabaret", an ABC Pictures Production, Allied Artists. Rolf Zehetbauer and Jurgen Kiebach. Set Decoration: Herbert Strabl.  
"Lady Sings The Blues", A Motown-Weston-Furie Production, Paramount. Carl Anderson. Set Decoration: Reg Allen.  
"The Poseidon Adventure", Kent Productions, 20th Century-Fox. William Creber. Set Decoration: Raphael Bretton.  
"Travels With My Aunt", Robert Fryer Productions, Metro-Goldwyn-Mayer. John Box, Gil Parrondo and Robert W. Laing.  
"Young Winston", An Open Road Films, Ltd. Production, Columbia. Don Ashton, Geoffrey Drake, John Graysmark and William Hutchinson. Set Decoration: Peter James.

For the best achievement in cinematography:  
"Butterflies Are Free", Frankovich Productions, Columbia. Charles B. Lang.  
"Cabaret", An ABC Pictures Production, Allied Artists. Geoffrey Unsworth.  
"The Poseidon Adventure", Kent Productions, 20th Century-Fox. Harold E. Stine.  
"1776", A Jack L. Warner Production,

Columbia. Harry Stradling, Jr.  
"Travels With My Aunt", Robert Fryer Productions, Metro-Goldwyn-Mayer. Douglas Slocombe.

For the best achievement in costume design:  
"The Godfather", An Albert S. Ruddy Production, Paramount. Anna Hill Johnstone.  
"Lady Sings The Blues", A Motown-Weston-Furie Production, Paramount. Bob Mackie, Ray Aghayan and Norma Koch.  
"The Poseidon Adventure", Kent Productions, 20th Century-Fox Paul Zastupnevich.  
"Travels With My Aunt", Robert Fryer Productions, Metro-Goldwyn-Mayer. Anthony Powell.  
"Young Winston", An Open Road Films, Ltd. Production, Columbia. Anthony Mendleson.

For the best achievement in directing:  
"Cabaret", An ABC Pictures Production, Allied Artists. Bob Fosse.  
"Deliverance", Warner Bros. John Boorman.  
"The Emigrants", A Svensk Filmindustri Production, Warner Bros. Jan Troell.  
"The Godfather", An Albert S. Ruddy Production, Paramount. Francis Ford Coppola.  
"Sleuth", A Palomar Pictures International Production, 20th Century-Fox. Joseph L. Mankiewicz.

For the best achievement in documentary production:  
Features:

"Ape and Super-Ape", A Bert Haanstra Film Production, Netherlands Ministry of Culture, Recreation and Social Welfare. Bert Haanstra, Producer.  
"Malcolm X", A Marvin Worth Production, Warner Bros. Marvin Worth and Arnold Perl, Producers.  
"Manson", Merrick International Pictures. Laurence Merrick, Producer.  
"Marjoe", A Cinema X Production, Cinema 5, Ltd. Howard Smith and Sarah Kernochan, Producers.  
"The Silent Revolution", A Leonaris Film Production. Eckehard Munck, Producer.

Short Subjects:  
"Hundertwasser's Rainy Day", An Argos Films-Peter Schamoni Film Production. Peter Schamoni, Producer.  
"K-Z", A Nexus Film Production. Giorgio Treves, Producer.  
"Selling Out", A Unit Productions Film. Tadeusz Jaworski, Producer.  
"This Tiny World", A Charles Huguenot van der Linden Production. Charles and Martina Huguenot van der Linden, Producers.  
"The Tide Of Traffic", A BP-Greenpark Production. Humphrey Swingle, Producer.

For the best achievement in film editing:  
"Cabaret", ABC Pictures Production, Allied Artists. David Bretherton.  
"Deliverance", Warner Bros. Tom Priestley.  
"The Godfather", An Albert S. Ruddy Production, Paramount. William Reynolds and Peter Zinner.  
"The Hot Rock", A Landers-Roberts Production, 20th Century-Fox. Frank P. Keller and Fred W. Berger.  
"The Poseidon Adventure", Kent Productions, 20th Century-Fox. Harold F. Kress.

For the best foreign language film of the year:  
"The Dawns Here Are Quiet", A Gorky Film Studios Production (U.S.S.R.).  
"The Discreet Charm Of The Bourgeoisie", A Serge Silberman Production (France).  
"I Love You Rosa", A Noah Films Ltd. Production (Israel).  
"My Dearest Senorita", An El Iman Production (Spain).  
"The New Land", A Svensk Filmindustri Production (Sweden).

For the outstanding achievement in music in connection with motion pictures:  
Best Original Dramatic Score (for which only the composer shall be eligible).  
"The Godfather", An Albert S. Ruddy Production, Paramount. Nino Rota.  
"Images", A Hemdale Group, Ltd.-Lion's Gate Films Production, Columbia. John Williams.  
"Limelight", A Charles Chaplin Production, Columbia. Charles Chaplin, Raymond Rasch and Larry Russell.  
"Napoleon And Samantha", Walt Disney Productions, Buena Vista Distribution Company. Buddy Baker.  
"The Poseidon Adventure", Kent Productions, 20th Century-Fox. John Williams.

Best Scoring: Adaptation and Original Song Score (for which the composer, the lyricist and the adapter shall be eligible if the song score was written for or first used in an eligible motion picture, but only the adapter shall be eligible if the material, song score or otherwise, is an adaptation from another medium or has been previously used).  
"Cabaret", An ABC Pictures Production, Allied Artists. Adapted by Ralph Burns.  
"Lady Sings The Blues", A Motown-Weston-

Furie Production, Paramount. Adapted by Gil Askey.  
"Man Of La Mancha", A PEA Produzioni Europee Associate Production, United Artists. Adapted by Laurence Rosenthal.

Best Song (original for the picture).  
To be announced — Monday, March 5, 1973

For the best picture of the year:  
"Cabaret", An ABC Pictures Production, Allied Artists. Cy Feuer, Producer.  
"Deliverance", Warner Bros. John Boorman, Producer.  
"The Emigrants", A Svensk Filmindustri Production, Warner Bros. Bengt Forslund, Producer.  
"The Godfather", An Albert S. Ruddy Production, Paramount. Albert S. Ruddy, Producer.  
"Sounder", Radnitz/ Mattel Productions, 20th Century-Fox. Robert B. Radnitz, Producer.

For the best achievement in short subjects:  
Animated:  
"A Christmas Carol", A Richard Williams Production, American Broadcasting Company Film Services. Richard Williams, Producer.  
"Kama Sutra Rides Again", Bob Godfrey Films, Ltd., Lion International Films. Bob Godfrey, Producer.  
"Tup Tup", A Zagreb Film-Corona Cinematografic Production, Manson Distributing Corp. Nedeljko Dragic, Producer.

For the best story and screenplay — based on factual material or material not previously published or produced:  
"The Candidate", A Redford-Ritchie Production, Warner Bros. Story and screenplay by Jeremy Lerner.  
"The Discreet Charm Of The Bourgeoisie", A Serge Silberman Production, 20th Century-Fox.  
"Lady Sings The Blues", A Motown-Weston-Furie Production, Paramount. Story and screenplay by Terence McCloy, Chris Clark and Suzanne de Passe.

"Murmur Of The Heart", A Nouvelles Editions De Films-Marianne Productions-Vides Cinematografica-Franz Seitz Filmproduktion, Palomar Pictures International. Story and screenplay by Louis Malle.  
"Young Winston", An Open Road Films, Ltd. Production, Columbia. Story and screenplay by Carl Foreman.

Live Action:  
"Frog Story", Gidron Productions, Schoenfeld Film Distributing Corp. Ron Satlof and Ray Gideon, Producers.  
"Norman Rockwell's World . . . An American Dream", A Concepts Unlimited Production, United Artists. Richard Barclay, Producer.  
"Solo", Pyramid Films, United Artists. David Adams, Producer.  
For the best achievement in sound:  
"Butterflies Are Free", Frankovich Productions, Columbia. Arthur Piantadosi and Charles Knight.  
"Cabaret", An ABC Pictures Production, Allied Artists. Robert Knudson and David Hildyard.

"The Candidate", A Redford-Ritchie Production, Warner Bros. Richard Portman and Gene Cantamessa.  
"The Godfather", An Albert S. Ruddy Production, Paramount. Bud Grenzbach, Richard Portman and Christopher Newman.  
"The Poseidon Adventure", Kent Productions, 20th Century-Fox. Theodore Soderberg and Herman Lewis.

For the best screenplay — based on material from another medium:  
"Cabaret", An ABC Pictures Production, Allied Artists. Screenplay by Jay Allen.  
"The Emigrants", A Svensk Filmindustri Production, Warner Bros. Screenplay by Jan Troell and Bengt Forslund.  
"The Godfather", An Albert S. Ruddy Production, Paramount. Screenplay by Mario Puzo and Francis Ford Coppola.  
"Pete 'N' Tillie", A Universal-Martin Ritt-Julius J. Epstein Production, Universal. Screenplay by Julius J. Epstein.  
"Sounder", Radnitz/ Mattel Productions, 20th Century-Fox. Screenplay by Lonne Elder, III.

## The Outstanding Achievements of 1972! Other Views from Far and Wide

### 30th Annual Golden Globe Awards

Presented by the Hollywood Foreign Press Association  
146 nominees for 27 awards  
Included are those winners in the Motion Picture Categories only.  
World Film Favorites: Marlon Brando, Jane Fonda  
Cecil B. DeMille Award: Samuel Goldwyn  
Best Picture, Drama: The Godfather  
Best Picture, Comedy or Musical: Cabaret  
Best Director: Francis Ford Coppola, The Godfather  
Best Screenplay: Coppola and Mario Puzo, The Godfather  
Best Documentary Film: Elvis on Tour, Wall of Fire (tie)  
Best Original Movie Score: Nino Rota, The Godfather  
Best Original Song: Ben, Ben  
Best Foreign Language Film: The Emigrants  
Best Foreign Language Film in English: Young Winston.  
Best Actor, Drama: Marlon Brando, Godfather  
Best Actress, Drama: Liv Ullman, The Emigrants  
Best Actor, Comedy or Musical: Jack Lemmon, Avanti  
Best Actress, Comedy or Musical: Liza Minnelli, Cabaret  
Best Supporting Actor: Joel Grey, Cabaret  
Best Supporting Actress: Shelley Winters, The Poseidon Adventure

### The Critics Chose

Judith Crist: (In order) Ten Best: Cries and Whispers, The Sorrow and the Pity, The Discreet Charm of the Bourgeoisie, Images, Slaughterhouse-Five, The Emigrants, Cabaret, Sleuth, Sounder, Tomorrow. Ten Worst: Portnoy's Complaint, Play it as it Lays, Prime Cut, Parades, Cancel My Reservation, Come Back Charleston Blue, The Visitors, Skyjacked, X, Y, and Zee, Living Free.

Rex Reed: (In order): Ten Best: Play it as it Lays, The Emigrants, Deliverance, Cabaret, Cries and Whispers, Slaughterhouse-Five, Outback, A Separate Peace, Fellini Roma, Sounder.

Ten Worst:  
Portnoy's Complaint, The Discreet Charm of the Bourgeoisie, Man Of La Mancha, 1776, Greaser's Palace, X, Y, and Zee, Hammersmith is Out, Pope Joan, Skyjacked, Lady Sings the Blues.

Vincent Canby: Ten Best: Chloe in the Afternoon, Cries and Whispers, The Discreet Charm of the Bourgeoisie, Fat City, Frenzy, The Godfather, The Heartbreak Kid, Tokyo Story, Traffic, Two English Girls. Ten Worst: Mary, Queen of Scots, Young Winston, The Man, The Public Eye, Portnoy's Complaint, A Place Called Today, The War Between Men and Women, Trouble Man, Savage Messiah. And Hope to Die, The Trial of The Catonsville Nine.

Penelope Gilliat: Fat City, La Salamandre, Chloe in the Afternoon, Tokyo Story, Traffic, The Discreet Charm of the Bourgeoisie, The Sorrow and the Pity, Uncle Vanya, Cries and Whispers, Tout Va Bien, And Now for Something Completely Different, Belated Flowers, The Heartbreak Kid, Phantom India.

Films in Review: Ten Best in English: Cabaret, Man of La Mancha, The Godfather, Sounder, 1776, The Effect of Gamma Rays on Man-in-the-Moon Marigolds, Deliverance, The Ruling Class, The Candidate, Frenzy. Best Foreign Language: The Sorrow and the Pity, The Emigrants, The Discreet Charm of the Bourgeoisie, Chloe in the Afternoon, Uncle Vanya. Best Director: Bob Fosse, Cabaret. Best Actress: Cicely Tyson, Sounder. Best Actor: Peter O'Toole in The Ruling Class and Man of La Mancha. Best Supporting Actor: Al Pacino, The Godfather and Joel Grey, Cabaret, in a tie. Best Supporting Actress: Marissa Berenson in Cabaret.

Films and Filming: Best Film: Savage Messiah; Best Actor: Malcolm McDowell, A Clockwork Orange; Best Actress: Elizabeth Taylor, X, Y, and Zee. Best Supporting Actor: Anthony Sharp, A Clockwork Orange; Best Supporting Actress: Ida Lupino, Junior Bonner; Best Director: Peter Watkins, Punishment Park; Most over-rated film of the year: A Clockwork Orange; Most Over-Inflated film of the Year: The Godfather; Most Under-rated film of the year: Johnny Got His Gun.



PICTURES WITH TWO OR MORE NOMINATIONS			(Includes Shorts and Documentaries)		
Picture	Company	Nominations			
The Godfather	Paramount	11			
Cabaret	Allied Artists	10			
The Poseidon Adventure	20th Century-Fox	7			
Lady Sings The Blues	Paramount	5			
The Emigrants	Warner Bros	4			
Souder	20th Century-Fox	4			
Travels With My Aunt	Metro-Goldwyn-Mayer	4			
Butterflies Are Free	Columbia	3			
Deliverance	Warner Bros.	3			
Sleuth	20th Century-Fox	3			
Young Winston	Columbia	3			
The Candidate	Warner Bros.	2			
The Discreet Charm Of	20th Century-Fox	2			
The Bourgeoisie	20th Century-Fox	2			
The Heartbreak Kid	Universal	2			
Pete 'N' Tillie					

COMPANIES WITH TWO OR MORE NOMINATIONS (Includes Shorts and Documentaries)		
Company	Pictures	Nominations
20th Century-Fox	6	19
Paramount	2	16
Warner Bros.	5	11
Allied Artists	1	10
Columbia	6	10
Metro-Goldwyn-Mayer	1	4
United Artists	3	3
Universal	1	4

# The Academy Awards: A Canadian Gallery of Winners

By Lloyd Chesley

I don't know what you think about Canadian performers emigrating to our neighbour to the south, but, after the fact, it is interesting to see how they make out.

These days we don't brag much about movie stars that came from Canada, but then all things are relevant. I mean, if we can only speak of Lloyd Bochner or Sharon Acker or maybe John Vernon, Hollywood itself hasn't much of a star system it can brag about. These aren't the days of Bogart or Garbo for them either.

But let's go back to those days when the star system was the most glorious seat of royalty in the world. After all, if Jack Warner, head of one of the largest studios which he named after himself and his brothers, came from London, Ontario, don't you think that maybe some pretty important stars came from north of the 49th Parallel, too?

Plus the fact that the first three winners of the Best Actress Award in the Academy Awards were Canadian-born — so let's salute them during this Oscar season.

## The Princess

Norma Shearer had class. She didn't have much else, but she convinced audiences everywhere she was a great actress and classier than Tiffanies.

She was born in Montreal in 1904. Her first training was in piano and she earned money playing in a music shop and a nickelodeon. When her father died her mother took her to New York to get into movies. In 1920 she was an extra in Griffith's classic starring Lillian Gish, *Way Down East*.

Her acknowledged first role was in *The Flapper*. She did some small parts in Universal's series *The Leather Pushers* and went to leads in *The Man Who Paid* and *The Devil's Partner*. In the mid-twenties she got an MGM contract from Louis Mayer. Some people say it was through the influence of Irving Thalberg. But her first year was spent on loan in such films as *The Wanters* with Marie Prevost and *Wolf Man* with John Gilbert.

Going to work at MGM she had her first major success in *He Who Gets Slapped* with

Lon Chaney and Gilbert. She went into a series of mildly successful melodramas and comedies with co-stars like Conrad Nagel and Lew Cody as well as continuing to work with Gilbert and Chaney.

In 1927 she married the boy wonder of Hollywood, the prince of the film capital, producer Irving Thalberg, and she became his major cinematic interest.

He sought to wean her from the ultra-sophisticate roles she had been in and had her play a vivacious young girl opposite Ramon Novarro in Lubitsch's *The Student Prince*.

It was the coming of sound that brought her real stardom. In 1929 she had mysterious roles in *The Trial of Mary Dugan* and *The Last of Mrs Cheyney*. In *The Hollywood Revue of 1929* she did the balcony scene from *Romeo and Juliet* with John Gilbert.

She was getting into the ultra-sophisticated roles again, playing restless, over-wealthy, over-sexed women of the world. She played opposite Robert Montgomery in both *Their*

*Own Desire* and *The Divorcee*, winning an Oscar for the latter.

She really couldn't act much at all, but she had the poise and authority of a real star and convinced her audiences she was one. Robert Morley said she was a star because that was what she had decided to be. That was how she appeared on screen: her every move told you she was a star. Nothing more, but it told you that very demonstratively.

She was big news now. She did *A Free Soul* with Lionel Barrymore (Oscar as best actor), Gable and Leslie Howard. She played the ultra-sophisticated roles in the ultra-sophisticated projects: Noel Cowards *Private Lives* and Eugene O'Neill's *Strange Interlude*.

Her appearances became more and more rare, each heralded as an event as with Garbo. She played opposite Fredric March and Charles Laughton in *The Barretts of Wimpole Street* and in George Cukor's *Romeo and Juliet*, a project prepared for her by Thalberg.

He died in 1937. At that time he and Mayer

had had a falling out and were pretty much at war with each other. He had prepared *Marie Antoinette* for Norma to be directed by Sidney Franklin. Some say Mayer was out to sabotage her when he pulled out Franklin and put in Woody van Dyke, a director known for speed, offering him a bonus to rush. Indeed the film wasn't much.

Norma may not have known about sabotage, but she felt threatened. Having lost her husband, all alone, she chose to bow out quietly. She finished her contract with *Idiot's Delight* and George Cukor's great comedy *The Women* as well as some duds, *Escape*, *We Were Dancing* and *Her Cardboard Lover*.

She would turn down *Gone With The Wind* and *Mrs. Miniver* and any talk of her coming out of retirement never amounted to any real action being taken.

She re-married, and still lives in Hollywood today.

## The Grand Dame

In 1933 both the Motion Picture Herald and the Hollywood reporter took polls of box-office drawing power. Among the female stars the winner wasn't the other worldly ethieral beauty Dietrich or the goddess Garbo. It was a fat old lady named Marie Dressler.

She was born Leila Maria Koerber in Coburg in 1869. At the age of fourteen she went into stock companies and travelled the Michigan circuit. She ended up on Broadway with Weber and Fields and with Ziegfield, becoming a big success on stage. Her major show was *Tillie's Nightmare*, which ran for five years beginning in 1911.

The show impressed comedy king Mack Sennett and he signed her to do a film of it at his Keystone studio. The film was *Tillie's Punctured Romance* and also starred Mabel Normand and Charlie Chaplin in one of his first major vehicles.

Dressler spent her energies entirely on the war effort from then until 1917, raising great

amounts for the bond drive.

In 1917 she did two inferior sequels to the Tillie film, and two other comedies, *The Scrub Lady* and *The Cross Red Nurse*.

For the next ten years or so she confined her acting to the stage, returning to the movies in 1927. She was aided by the woman director Frances Marion in her return (Marion was married to George Hill, an excellent director of the early thirties, writing many of his films, including *The Big House*. Hill died in the mid-thirties). For Marion she did *Bringing Up Father*, based on the comic strip of the same name featuring Maggie and Jiggs. Dressler was a member of Edward Everett Horton's stock company, but she left the group before performing with it, so much in demand was she.

She played with Marion Davies in King Vidor's *The Patsy*.

Her greatest success, like Norma Shearer's, came with the coming of sound. At First

National she did *Divine Lady*, at Paramount she did *Dangerous Females* and at RKO she did *Vagabond Lover* with Rudy Vallee.

Then she returned to MGM for the *Hollywood Revue of 1929* in which she played Venus rising from the sea.

Her biggest success critically was in Garbo's first talky, *Anna Christie*. In fact she is the one most at home with sound in the film, more so than the director Clarence Brown, even.

In *One Romantic Night* she played Lillian Gish's mother and a queen, but then she returned to comedy as she knew it in *The Girl Said No* and *Caught Short*. She stole the show from Shearer in *Let Us Be Gay* and from Ramon Novarro in *Call of the Flesh*.

In 1930 she won an Oscar under George Hill's direction and opposite Wallace Beery in *Min and Bill*. A careful mix of slapstick and sentiment, it was perfectly suited for her. She was in fact an excellent actress and a better

comedienne. She had begun her career with crude humour based on her size, and the spirit of that basic, earthy humour was always with her. In her day she was something of a symbol of the Depression as she depicted a universal triumph over adversity. She has been called the heart of America.

As a big star getting five thousand dollars a week she turned out a number of standard comedies. Her most sympathetic co-star was Wallace Beery, with whom she did *Tugboat Annie*, who said of her husband, "He never struck me except in self-defence." She was the most beloved star on the MGM lot.

Her last film was *Dinner at Eight*, which she stole from two Barrymores, one Beery and Harlow.

In 1934, she died of cancer.

As Photoplay said of her, her appeal was universal: she went straight to your heart.

## America's(?) Sweetheart

I suppose our most sensational and interesting offering was little Mary Pickford.

In 1893 she was born at 211 University Ave. in Toronto and christened Gladys Marie Smith. It was the strong arm of her mother that guided her into show biz from the age of five.

When she was twelve she pushed her way by a doorman in New York to meet the great theatrical entrepreneur David Belasco. He gave her a role on Broadway in *The Warrens of Virginia*.

But when that ended she was without work. Her mother decided they must go slumming to eat, and for an actor in 1909, slumming meant the movies. They went to the office of Biograph films and the director there offered her a role at a pay of five dollars after making a test. Mary demanded ten dollars, and with a laugh the director agreed on condition that she tell no one. And that was how Mary went to work for D.W. Griffith, the true father of the movies.

She made 85 one-reelers for him, including the famous *The Lonely Villa*, a milestone of his pre-*Birth of A Nation* days. But both were headstrong, stubborn artists, a basically un-

suitable team. Griffith began to groom Mae Marsh to replace Mary who happily toddled off to accept and offer of twenty thousand dollars a year from Adolph Zukor, an unheard-of salary in 1912.

Her first real hit was *Tess of the Storm Country* in 1914. C.B. DeMille would say of her, "Somewhere, sometime, a phrase was born: America's Sweetheart." That is how she is remembered. In fact most people think of her as a sugar-coated Shirley Temple. But Mary's characterizations were much richer and much more fun. She was spunky, self-sufficient, headstrong and not above an act of wickedness. In *Sparrows*, 1926, she would make a joke on the false image most people know her by. She sees a fly on a table and says, "Do you want to go to Heaven, little fly." Deciding it does, she smacks it flat.

1917 was a year of major successes. *Poor Little Rich Girl* was directed by Maurice Tourneur. Most of his films are lost, but historians are coming to believe he may have been one of the great pioneers. Mary had great

business ability and great ability in giving herself good directors. In that year she also did *Rebecca of Sunnybrook Farm* with her favorite director, Marshall Neillan and favorite cameraman, Charles Rosher.

In 1918 she took a strange double-role in *Stella Maris*, for besides playing a young girl, she played Unity Blake, an ugly, deformed cockney.

1919 was an important year. As one of America's major stars she joined with Griffith, Chaplin and Douglas Fairbanks to form United Artists. She also married Fairbanks in one of the true Hollywood fairy-tale marriages, as he built a two million dollar mansion for them, calling it Pickfair.

It was Mary who suggested Doug make swashbucklers, and she helped write his first, *The Mark of Zorro*. In 1923 she would bring to America Ernst Lubitsch. He was too headstrong for her to work with, but these are two major examples of her ability to recognize and mold talent.

The twenties went from one success to

another: *Pollyanna*, *Suds*, *Little Lord Fauntleroy*, a re-make of *Tess of the Storm Country*. *Sparrows* was a great classic for her as she played a young girl who protects a group of orphans from a monstrous farmer who owns their land.

In 1927 she prophetically played in *The Gaucho* which Fairbanks, and in *My Best Girl* with Buddy Rogers. She would divorce Doug and mary Rogers in 1937.

1929 was the first year of the Oscars, and Mary won best actress as a southern belle awaiting an illegitimate child in *Coquette*.

In the same year she also played Katherine to Doug's Petrucio in a very funny film of *The Taming of the Shrew*. She was surprisingly good as the bitch he has to tame.

Her last film was *Secrets*, co-starring Leslie Howard and directed by the great director of romances, Frank Borzage.

At this time she decided she was passe and had had enough. She retired. Soon she would marry Buddy Rogers, and live in their house in Hollywood where they are still together today.



## Past Oscar Winner Saul Chaplin On The MGM Musical Years

Saul Chaplin sits in his suite at the Park Plaza hotel, relaxed in a suit and leaning back in his chair. He's a musical director for films, but he hasn't got long hair or rock coming out of a pocket quadrophonic system. However he does have rhythm. You can hear it when he speaks: his voice modulates, varies in pitch, and virtually sings along.

And it should. For by the late Thirties Saul Chaplin was one of the hottest songwriters in the business. Films beckoned and with partner Sammy Cahn he set out for Hollywood. The movie capital wasn't exactly heaven for musicals, even if Busby Berkeley and others had made them pay.

However, in a few short years the musical would be king, and audiences would flock to see Astaire, Kelly, Garland, O'Conner, and Keel sing and dance. The amazing thing was that all the great musicals were being created at one studio: MGM.

"It was because we had the best. Whether studio or department head, you never had to accept inferior quality. When Gene Kelly had a ski accident and had to bow out of Easter Parade, Fred Astaire stepped in. Where else would you find Astaire as a replacement?"

"In every department, personnel were such that couldn't be matched anywhere in the world. Even program musicals like Seven Brides for Seven Brothers were first rate. Of course the studio heads never realised they would be that good. But they were.

"There were three divisions, each headed by a producer: Freed, Cummings, Pasternack. I worked mainly with Arthur Freed. Music in those days was regarded in an incredible way. We would sit at Columbia screening room and screen movies for their sound tracks all night, like Aaron Copeland's. Once we ran only his sound track for Of Mice and Men.

"Contrary to popular opinion, the choreographers were held in great respect. Of course each dancer had approval of who would choreograph his number, but they worked together. Have you ever seen Hermes Pan? He looks, walks and dances just like Fred Astaire. We'd get effects in other ways: Donald O'Conner was doing tricks between rehearsals for Singing in the Rain. Later those tricks made up the steps he does in his classic Make 'em Laugh. The same thing happened with the Barn scene in Seven Brides for Seven Brothers: the dancers were having little contests between scenes; we used them in the final dance."

Chaplin has been through every major phase of movie sound development. When he arrived, sound was one-dimensional. He saw wide-screen, which hurt musicals ("How can you have an intimate love song when you have all that area?"), stereo ("There were gremlins at first — we recorded three groups between walls, so there would be no cancellation. We never really liked that problem. But stereo is the most exciting thing to come along, so much depth and perspective. More reality.").

He has seen some great musicals through the years, and participated in most of the best. West Side Story is a favorite; director Robert Wise and he thought the picture was jinxed; Rita Moreno was just walking around the gym and turned her ankle. She was out for two months.

The Sound of Music, another Wise-Chaplin effort, was done only through the efforts of writer Ernest Lehman, who talked Chaplin into it, and Chaplin, who talked Bob Wise into it. They hated the play, but felt the movie would work if it were placed in Austria.

Two of the biggest hits in cinema history.

Another point Chaplin emphasises is Broadway vs. Hollywood. "I never think of



Saul Chaplin, musical director for Man of La Mancha, was in Toronto to talk about one of his award-winning films, Seven Brides for Seven Brothers, and Man of La Mancha. Chaplin was instrumental in creating the MGM musicals of the early 1950's.

adapting. It's a new work, and must be treated as such. Movies are more real; you can believe Mary Martin is twenty on stage, but not on film.

"We had the hardest time with the opening of West Side Story. Here we had a group of New York's toughest hoods and all of a sudden they danced!"

"Man of La Mancha was really a difficult one to do. We had writer problems, of course, but basically Arthur Hiller and I were in agreement as to what we wanted. Hiller would work out the dramatic details with O'Toole and I making suggestions. What we were after was the mood of the orchestra. Some orchestrations were changed from the stage: Dulcinea was done with strings, which was more touching than with brass and woodwinds.

"O'Toole's was the hardest voice to dub. You don't just get a guy to sing. We put O'Toole on tape singing, then added his previous dialogue, then the orchestrations. The dubber heard O'Toole's intonations and then sang the song. We matched the singing track to the dialogue track and then tried to see if we believed it.

"You have to match the speaking, not singing, voice of the star."

Broadway doesn't appeal to Chaplin, nor does TV — too rushed. And there are so many stories to tell. In Can Can the biggest hit from the play never is sung in the movie: I Love Paris is heard over the credits only. Frank Sinatra refused to rehearse the song properly, so it was cut.

And on and on. He wrote the lyrics to The Anniversary Song, and in making of the movie The Jolson Story, Jolson himself was so jealous every day because he wanted to play the part himself. He was a trouper.

Chaplin is a trouper, too, but he doesn't live in the past. He has his musical credo — the tune is important and the rhythm accompanies it — and he moves forward to become musical director of yet another film.

### Oscar Nomination Facts

— Marlon Brando has received his sixth nomination, all in the best actor category. He won the award in 1954 for On the Waterfront.

— Michael Caine has received his second nomination. His first was for Alfie (1966).

— Laurence Olivier has received his eighth Best Actor nomination. He won for Hamlet in 1948. He also received an Honorary award for his outstanding achievement in bringing Henry V to the screen as producer, director and actor. He was also nominated for directing Hamlet.

— Peter O'Toole has received his fifth nomination, all in the Best Actor category.

— Liza Minnelli has received her second Best Actress nomination. The first was for Sterile Cuckoo in 1969.

— Maggie Smith previously won the Best Actress Award in 1969 for the Prime of Miss J's an Brodie. She was also nominated for best supporting actress for Othello in 1965.

— Liv Ullman is the first actress from Norway to be nominated for an Oscar.

— Eddie Albert's previous nomination was for a supporting role in Roman Holiday, 1953.

— All the other nominees in best supporting actor are nominated for the first time.

— Eileen Heckart was nominated once previously, in 1956 for The Bad Seed.

— Geraldine Page has been nominated five times: Best supporting for Hondo (1953) and You're a Big Boy Now (1966) and best actress for Summer and Smoke (1961) and Sweet Bird of Youth (1962).

— Shelley Winters has been nominated four times. Once for best actress (A Place in the Sun, 1951), and twice previously for best supporting actress; she won best supporting awards for The Diary of Anne Frank (1959) and A Patch of Blue (1965). Francis Ford Coppola won an Oscar for co-scripting Patton (1970).

— Joseph L. Mankiewicz has received nine nominations, all in writing and directing. He has won the directing and writing awards for All About Eve (1950) and A Letter to Three Wives. (1949).

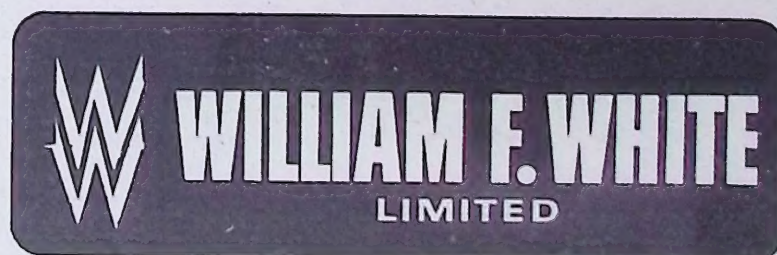
— The Godfather has received four acting awards, but this is not a record. Bonnie and Clyde, Tom Jones, All About Eve, On The Waterfront, and others received five.

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# Oscar Nominee Michael Caine looks at His Career

It was 1:30 or so on a Friday afternoon, but the only way Michael Caine could tell the time was by the fact that he had just had lunch. He walked into the room, his beautiful new wife said hello and then excused herself, and, puffing on the small, thin cigars he constantly smokes, Caine sat in a chair by the window.

Looking down from the twentieth floor suite, Toronto stretched below. But to Caine any city was the same: he was on a full promotional tour for *Sleuth*, and even though Toronto meant three days instead of one, the buildings, people and times were becoming a mass of events, indistinct.

He remarked after he had left that he loved the city, but you could have the weather.

*Sleuth*, of course, has brought Caine an Academy Award nomination for best actor. He co-stars with Laurence Olivier, also nominated, and was directed by Joseph Mankiewicz. "I didn't even watch the rushes, I trusted Joe so much. Of course I didn't watch rushes for *Hurry Sundown*, and look at that mess. I trusted Otto Preminger completely too. This time it worked, though.

"Joe has just what I look for in a director: taste. By taste I mean choosing which take to print. The director, after all, is your first critic. What he prints is his estimation of whether you're good.

"It's really only when I'm producing that I watch the rushes. Of course then I watch everything, especially the accountant."



Caine only recently started producing, when he made *Get Carter* and *Pulp*. An experienced producer, Michael Clinger, co-produced. Caine has very specific reasons for doing it.

"You produce when either nobody's offering you anything, or you have something which you think should be made. Fortunately I'm in the second category, but neither picture was commercially successful anyway, so producing isn't the answer either.

"I knew *Get Carter* had a definite market, and I knew it was good. Unfortunately we made it for MGM. It got good reviews in New York, and had its world premiere at thirty-two drive-ins on the same bill as *Dirty Dingus McGee*.

"Not even the reviews helped. It seems that no-one at MGM reads or buys newspapers. We were shocked, we never expected it; people have said 'Why didn't you make sure?' but you don't say that. It's like coming to the Hyatt House and finding the water off — you didn't make sure because you never expected it to be any other way but on.

"But then MGM is famous for misdemeanors. In the movie business your first mistake is to think you're dealing with intelligent people. It's usually your second and third mistake too. It's already been made into a black film, called *Hit Man*."

When told that the two movies had played as a double bill, Caine commented, "It must be very confusing for the audience. They must think they're running the negative."

Caine pointed to the TV set which features pay TV movies. "That's the future. Movies in your own home on a fifty inch screen. That way distributors and exhibitors can't steal as much. Now they steal wholeheartedly, with no sense of guilt or any desire to hide it."

Which brings Caine around to other disasters. *Deadfall* and *The Magus* were contract films. They called him up, the weather was good, and he did the parts. "We had to take them seriously or we'd get bored."

Another not-so-fond memory was *Kidnapped*. "Everyone said make a film for kids, so I agreed. Then everyone backed out at the last minute, leaving me with getting no wages. The only reason I finished the picture was because it was getting near Christmas and I wanted the crew to get paid.

"I never got a cent for it. It's not a serious film — the results are serious: I have a family to support. And they got away with it because I didn't do anything. First, the time involved was



too great, as was the expense; and if you win it all goes to taxes. But I also just said go away. Losing the money is worth it so that I never have to speak to those involved again. I can ignore them in the street and they know why.

"I'm a born pessimist anyway. Overall the movie business is better than ever. The greatest thing about it is that it collapsed. A lot of holes were opened up for a lot of people to crawl through who never would have gotten in. And you don't have to be a relative of Louis B. Mayer.

"But there are remnants. For *Papillon*, between stars and rights and filming and script, the cost is about twelve million dollars. Which really means fifteen. So when they can't recoup the necessary forty million, another producer will sink into oblivion, and that's one less for me to work for. You can't get that money back.

"Stars are gone. Sheilah Graham once asked me, 'Where are the stars like Gable, who we remember so well?' Of course you remember him, for eight great pictures. Never mind the other hundred that were bad. There were studios then to mollycoddle actors. Not so now.

"As an actor I like to take chances. But sometimes my timing is bad. I did *Too Late The Hero* when the Vietnam war was all over the TV newsreels. When you can see the pornography of death on TV, you want the pornography of sex in the movies. People really dying on TV means you want people really making it in the movies. That's when the sex explosion started.

"Dying is a more intimate act, I think. Animals go off to die alone; I have lots of birds in my garden, and they do that.

"Violence in the movies is always artificial.

It's done to others, and you know it's fake. Peckinpah thought the violence in *Straw Dogs* was real, and that mistake doomed the movie. The violence there is for the benefit of the audience.

"But nudity is real. It's actually you there. I won't appear nude in a movie.

"But now I'm in a movie that is the best I've done, so I'm concentrating on that. It's not obvious box-office. It was hard to make but everyone involved was first rate. Mankiewicz is a director who follows characters, just as the script does. Most young directors today are more interested in machines called cameras and gadgets called lenses. They haven't got a clue what to do with actors and dialogue.

"You need actors, not personalities, on the screen. And the films must follow characters. You go with Alfie and meet a lot of interesting women with him. All my pictures are like that, except a couple. And if you look at any successful film, chances are it is like that, too."

So now, with a second Oscar nomination — his first was for *Alfie* — Caine is in a secure position. The future combines two things: projects and level of success.

"I can either make a picture that will top *Sleuth*, or I can make one that won't even try. I'll probably do the latter and make an adventure, for fun. There aren't that many good scripts around anyway.

"I want to be in the position of my co-star in *Sleuth*. He asked for me. So did Elizabeth Taylor for *X, Y, and Zee*. I want to be able to decide who will appear with me; I want first crack at scripts.

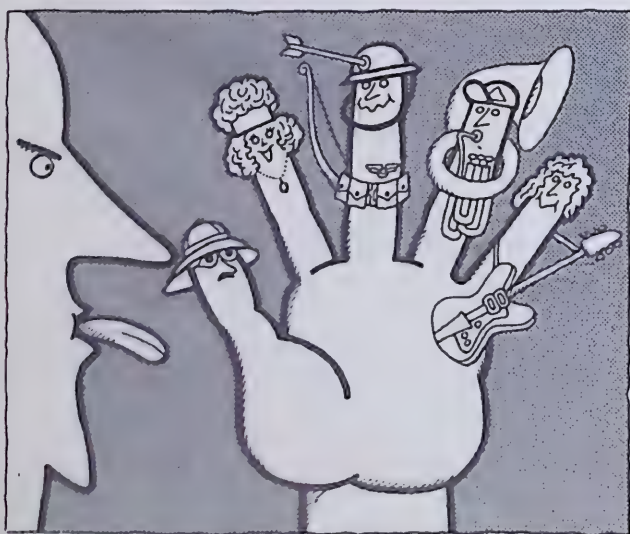
"So far all I know is that I've made a couple where I knew who I wanted out."

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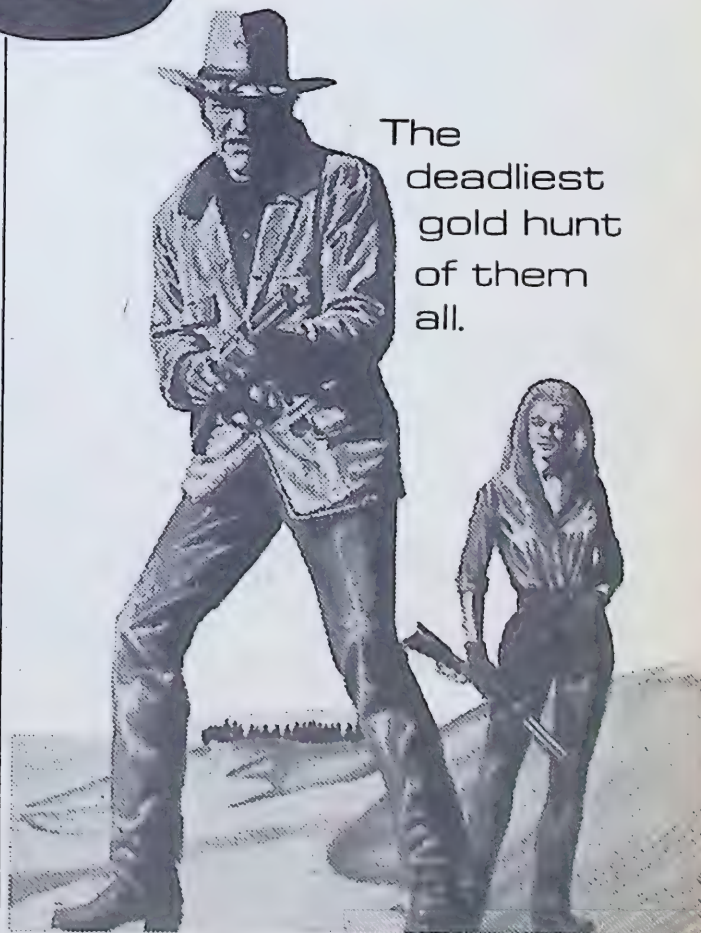


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# His ambition is to play Hamlet and the Olympia

"My ambition," says French actor Jean-Pierre Cassel, "is to play Hamlet and the Olympia." And the tall, lean, and definitely very smooth Mr. Cassel seems suited for both parts.

If you list the directors who have requested his services, you'll get an idea of his status: Jean Renoir, Philippe de Broca, Luis Bunuel, Michael Cacoyannis.

And most recently British director Lionel Jefferies, for a story about a boy named Baxter and his search for love. The title of the film is *Baxter*, and in it Cassel plays a French cooking star, a la Galloping Gourmet. He's tall, smooth, and French.

"My agent in London called me and asked me to read the script. I did and told him I was available. It wasn't too difficult a part to play — it's very near my own character: a man who loves children, is very open and loving.

"I came to London, got off the plane, and went straight into the most difficult scene, the one at the end that is so emotional. Right after I met everyone, the cast and crew, here I was being very deep with the young boy.

"There was no rehearsal. But it wasn't improvised either. It's a scene where you have to really concentrate, which I did. They only did two takes, and used the first."

Cassel plays a man who is really a foil to the harsh love the boy finds at home and school. Britt Eckland plays Cassel's mistress: "Britt was happy to get the part because it was her first really good one. And the boy, Scott Jacoby, is really marvellous."

It's Cassel's third film in English, including *Those Magnificent Men in their Flying Machines* and *Oh, What a Lovely War*. In the others he played the typical French lover type, but *Baxter* was better because not only was his part deeper, the atmosphere was so good. "The atmosphere is so important, how everyone gets along. And Jefferies liked me because he adores Frenchmen. My accent is so funny and everything.

"Many times in the film I made mistakes in my English and he left them in."

But it's really in France where Cassel's full talents have been called upon. He's played in everything from *Barefoot in the Park* to *Mercutio* on stage, and worked for a top list of directors. "The director is the most important thing to me. Then the script."

There was never any question that this son of a Paris doctor would follow in his father's footsteps. "I hated school. I was bored and lazy. I thought to be an actor would be fun and



easy. When I got into drama school I found out that was not so, but it is still the only thing I ever considered doing."

Drama school took up two years, and then two years in the Military. Then back to drama school and then he returned to the army to finish his conscription. When he got out he got a part in a play by replacing Jean-Paul Belmondo when the latter went into the army.

Lean years followed, and during this period he made his first film role, again with Belmondo. They played students in a comedy. Finally he was appearing in a play, Philippe de Broca called him for a film role in *The Love Game*, and his career was on its way.

De Broca was the first of many famous directors to use him. "De Broca is a very upset, agitated, nervous man. He is always overcome by the problems of life, love and death. Renoir is so composed. I did *The Elusive Corporal* for him. And Bunuel . . .

"Every director is different. I played in Bunuel's *Discreet Charm of the Bourgeoisie*. We were simple characters; we sat down and ate, talked, and so on. But what appeared on the screen was entirely different. A talented director uses actors as instruments. The only thing is that I want to know that I will be used in this way.

"I did *Mercutio* for Cacoyannis on stage. He had asked Genevieve Bujold to play Juliet and she refused. I told her she must work with him, he's so good. She eventually made *The Trojan Women*.

"I wouldn't work for Godard. He's a great director but he doesn't do much for actors. He has done some very important things for the cinema. I'd like to work with John Boorman. He's so different than the directors I've worked for.

"I love movies, I really enjoy them. I enjoy people. When you're with good people doing something together it's very enjoyable.

"There is a danger in typecasting. I like to do my job in this way: with different possibilities. *The Lady's Not for Burning* and *Black Comedy*, *Mercutio* and *Butley*, which I may be playing in September.

"After the movie *The Love Game* I got twenty parts all the same. I'm sure that if *Baxter* is a success I will get twenty just like my part in that. But you have to choose so carefully.

"My career in English would be good if it were bigger, but it could be very dangerous. I like France and I want to live there. I work very well there and, I don't know, if I can do something else in English, well . . ."

Home is a house on Montatre in the heart of Paris. His lovely petite wife is with him on this promotional tour, which he's enjoying tremendously. It's his first, and it's four weeks long. "First we went to London for a week, a very busy time, then to New York. New York is so exciting. The straight shows are the same as Paris, but the musicals are so different, dif-

ferent forms and styles. I don't know if I could live there."

And after Toronto and Montreal, it's a few days in the Miami sun. Then to Los Angeles.

And back home, where he's working on his singing career. "I started singing about two years ago. I made my stage debut. I do French and American style music. It's a one man show and a friend writes my songs for me. I have an orchestra and a partner sometimes. I want to do many shows. And play the Olympia." The Olympia is Paris' famous concert hall, the Mecca of variety performers.

Right now though, it's back to the tour and then on to France. Future plans are vague. "I haven't been on the stage for three years. I may play *Butley* in September. We had to postpone it because you can't open a show past February in Paris. Especially with elections and everything.

"I know I'll find something. As an actor I know I want to act, not be a character. I don't want to be James Bond."

He is an actor in *Baxter*, and somehow you know he will continue to be one, even at the Olympia.



Cassel in a musical moment from *Baxter*

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# Budge Crawley: "We've got to look for world markets."

In a recent magazine article, the question was posed as to whether Budge Crawley is really sixty years old. Age is calculated in a pretty straightforward fashion, but in Crawley's case it's different: you really don't believe he's that old.

F. R. "Budge" Crawley is very definitely a Canadian film Pioneer. His name ranks up there with McLaren and Grierson. Maybe not in quality of product or technical genius, but certainly in vision.

In the dark ages of Canadian film, Crawley made a feature called *Aminita Pestilens*. It was in the early sixties, no one had heard of the featured player, Genevieve Bujold, and no one in Canada was foolish enough to make a feature. It has never been released.

In 1964 Crawley made another feature. He took an almost-leading English actor named Robert Shaw and filmed a Canadian novel set in a Canadian city about a specifically Canadian incident. The Luck of Ginger Coffey. He feels it may recoup its costs through TV sales.

If that isn't vision, what is?

In these days of euphoric CFDC money, American money, and private money, it's hard to believe that at that time there was only Crawley money.

And the money came from Canada's truly main film industry, the sponsored documentary short. Crawley shot in the Arctic, in Newfoundland, anywhere he could raise ideas into film and cash.

And then he made features. They were slightly too provincial, a fault he tries to avoid today.

For Crawley is as enthusiastic as any new film maker, and his credo now states: Look for world markets. His projects illustrate his directions fully.

Recent success with *The Rowdyman* — he says the backers will make 50% on their money — in which he invested \$50,000 and provided services, prompted the acquisition of two other properties and the creation of a third.

Murray Markowitz was in debt on *August and July*. Crawley stepped in, got CFDC backing, and arranged exhibition. Now the picture is scheduled for \$150,000 investment, including promotion, it was edited for six months by Andy Hernan in Quinn Labs, and the result, while not what Crawley calls "a big grosser" will be a film saved and shown.

Crawley also grabbed the remnants of the Festival Express film disaster. He had it recut, acquired the correct rights, and now has a full film on Janis Joplin almost ready for release.

And taking advantage of an opportunity, he had director Rene Bonniere film a local theatre adaptation of *Hamlet*. The *THOG Hamlet* will be ready for release soon, too.

Any one of these films may not be vast audience grabbers, but they can be marketed anywhere in the world. That's Crawley's goal for all his projects.

Speaking of projects, there are so many in the fire that he feels relieved that *Ginger Coffey* has finally let him financially breathe. His money was so tied up for so long in that film that he was truly inhibited.

1973 holds promise of a Crawley feature boom. One film is an adaptation of a story that won the Maclean's prize in 1958. Called *Florencia Bay*, Crawley is trying to get Robert Shaw (Shaw says that *Ginger Coffey* is his favorite film) and Olivia Hussey.

A project of truly major size — budget 1.5 to 2 million dollars, is a film of Fred Bodsworth's *The Strange One*. "It's set in the Hebrides and sub-arctic. There are parallel stories of a Scottish goose and a Canada goose and a

Scottish boy and an Indian girl. The theme is that every living thing on this planet must come to its accommodation with the planet.

"Peter Carter is producing and he's struggling with a screenplay."

"I'd like to shoot it in IMAX."

And finally, in the meantime, another world project. Recently a Japanese skied all the way down Mount Everest. His journey was filmed, and Crawley is now raising money to knock the film into feature shape. "It's fantastic! It'll sell anywhere."

Of course the industrial market is still booming, even more so today. And to top it all off, not only is Crawley asked to advise and lecture, but also Imperial Oil has asked him to make new prints of movies done twenty years ago. Some of those movies were made by Crawley himself.

He's an elder statesman.

But as he sits at a long desk, littered with papers, in a huge room adapted from an old house which now serves as the headquarters for Crawley in Toronto, he talks into the phone, scribbles messages on envelope backs, and then turns to look out the window. The view is into the Rosedale valley, and it's deep and wide. It seems fitting.

He knows what we need. "World properties. Some English language successes. Of course the biggest lack is in producers and writers."

"The movies have to be commercial. We can't be making art films. We've got to zero in on something that will bring people in off the street to pay \$2.50."

"Films should have a moderate budget and a



unique story. Publicity is important, too. We're pretty gauche here, too retiring.

"Film companies are small businesses and should be treated as such. Certainly we need leverage; if the 60% tax benefit is ever cancelled, the CFDC will have to contribute 100%."

"Fear of the cancellation has slowed things up now."

"But above all we've got to look for world properties. We ourselves are always scouting around and developing. We've got to — it's the only way we can grow."

And he sits back, considers for a moment, and picks up the phone to call New York.

He's going to make an appointment to see a man about financing a movie.



Alexa de Weil and Sharon Smith in *August and July*.



Next Month:

First in a series

on film and education

## Warner Brothers to Celebrate 50th in Big Way

It all began in 1923, and because it's been fifty years and over 1500 features since, Warner Brothers is celebrating its Golden year with plenty of ballyhoo.

Chairman of the Board Ted Ashley announced a year-long celebration to commemorate the founding of Warner Brothers Pictures in 1923. Included will be retrospectives of past films, a special series of events at Cannes, and various other activities throughout the companies associated with the picture parent, including recording and publishing subsidiaries.

Warner Bros. Pictures was incorporated in Delaware in 1923. The four Warner brothers had been in the business for several years, starting with a nickelodeon in 1906, through distributing films in the east and midwest, to making their own. Their first feature was the 1917 hit *My Four Years in Germany*.

They then opened studios in Hollywood and finally organised Warner Bros. pictures. Harry Warner was the firm's first president, and his brothers, Albert, Samuel and Jack were vice-presidents. Only Jack survives, and he sold out his interest in 1966. He now produces independently and distributes through Columbia.

Until recently the company was never financially blessed. If their innovation in sound experimentation had not worked, the company would probably not exist today.

But it did work, and the use of sound in the first picture with sound (Don Juan with a score), the first with speech (*The Jazz Singer*), and the first all-talking film (*The Lights of New York*), made the company. Then there was the Warner Brothers style: fast-paced, realistic but with technical experiment, that is found in movies like *The Roaring Twenties*, *Robin Hood*, and *Little Caesar*. Dramas were basic

and emotional, always verging on soap opera but succeeding because of first rate directors and stars such as Bette Davis.

That was the thirties. Warners entered a slack period through most of the forties, fifties and sixties, but in the mid-sixties a resurgence took place that could be called remarkable. Whoever it was who chose the people to create films, a real feel for the times and audience needs was realised, consciously or not. It can be said that Warners has had more major films during the past four years than any other company. Artistically and financially.

Nor was Warners solely interested in film. Vitaphone records and then Brunswick records in 1930 gave rise to the major influence the Warner labels of today have carried forward: Warners, Elektra, Atlantic and Reprise.

Warner Bros. Music is the largest music publishing company in the U.S. with Victor Herbert, Cole Porter, Gershwin, Hammerstein and others, all the way to Bob Dylan, on its roster.

Warner's cartoon characters are legendary: Bugs Bunny, Daffy Duck, and the Road Runner among them. The company also is the second biggest supplier of TV programming in the U.S. Among other celebration events will be a major retrospective at Cannes, along with new product shown. Warners execs are planning to attend.

And co-incidentally, the new Burbank Studios, which Warners built and shares with Columbia, is one of the busiest production centres on the continent.

What Warners really needs now is to bring back their musical innovator of forty years ago. Can you just imagine what Busby Berkeley would do for an anniversary celebration?



International Scenes

CANADIAN BOX OFFICE STATISTICS

People, Places, Events from Around the World

The American Film Institute has announced its first annual Creative Achievement Award. It goes to John Ford (who else?), pioneer American director. He will be honored at a dinner on March 31. The award will be bestowed annually on someone "whose talent has, in a fundamental way, advanced the film art, and whose accomplishments have been acknowledged by scholars, critics, his professional peers, and the general public. His work must have stood the test of time." . . . . The AFI is setting up regional branches to exhibit the old and new in American film . . . And they also report that their archives researchers have turned up more supposedly lost films, among them some original Disney cartoons.

Upcoming Production: Both American International and Paramount have announced productions of Camille. No actors have been set, but the word is definite that Garbo will NOT come out of retirement this time. She probably won't even go to see the movies . . . . Walter Matthau is again trading comedy for serious as he stars in The Laughing Policeman for Fox. Producer-director is Stuart Rosenberg. Story concerns a homicide sergeant out for revenge . . . .

And in another departure, John Wayne will leave the saddle to make McQ for Warners . . . . McQ is a policeman . . . . Henry Fonda will join Liz Taylor in Ash Wednesday for Paramount. Larry Peerce will direct . . . .

Other departures: Steve McQueen will make television commercials for Honda to be shown in Japan . . . . Raquel Welch received \$200,000 for her recent commercials for Clairol . . . . Bette Davis has completed a TV pilot for NBC and MGM-TV called Hello Mother Goodbye. Miss Davis says that TV is the future and soon movies will come under the TV banner. Movies have out-priced themselves and so people are too angry when they see a bad show . . . .

Dionne Warwick is being eyed by Warners for the lead in the Bessie Smith Story . . . . Ann-Margret is suing the Sahara-Tahoe hotel, where she fell last fall, for five million dollars . . . . Roger Moore, the latest James Bond, stands to make about two and a half million dollars from the picture. He has signed for two more. There are eight more to which Broccoli and Saltzman have rights, and Moore says he'd do all eight. Which is understandable under the financial circumstances.

Cabaret looks like thirty to forty million dollars in domestic returns . . . . of all the Academy Award nominees, only The Poseidon Adventure was made entirely in Hollywood . . . . reviews at pre-screenings of The Long Goodbye say Nina van Pallandt is superb. That's what Clifford Irving said too . . . . Liza Minnelli has been named Woman of the Year by the Hasty Pudding Theatre Theatricals. Group claims it is the oldest in U.S.

Yugoslav director Dusan Makavejev, recently in Toronto for the Canadian Film Awards, has been attacked by World War II veterans in his country. They want him indicted for deriding the state. Allegedly he called them Stalinists.

Columbia's 1776 set nine records during its recent run at Radio City Music Hall. It had the largest advance sale (over one million dollars), largest opening day of a Christmas show, largest Thanksgiving week gross (\$317,000), first pic to reach \$1 million in less than four weeks, largest pre-Christmas gross, first Christmas release to top \$300,000 for four

consecutive weeks, largest one day gross (Xmas eve \$51,863), first to top \$2 million in seven weeks, largest ten day Christmas-New Years gross (\$473,645) . . . . Columbia doesn't really know what to do with the pic in Canada . . . .

Speaking of the film business in general, things are picking up, says the U.S. Department of Commerce. The department projects increased business and predicts income at \$2.2 billion by 1980 . . . . Certainly Rank organisation would agree. Their profit rose 37.6% last year . . . .

The top twenty U.K. box office winners for 1972 are, in order, Diamonds are Forever, The Godfather, Fiddler on the Roof and Bednobs and Broomsticks (tie), The Devils, Steptoe and Son, The French Connection, Nicholas and Alexandra, Ryan's Daughter, Dirty Harry, Mary Queen of Scots, Clockwork Orange, What's Up Doc, Straw Dogs, Shaft, Klute and Young Winston (tie), The Go-Between, Mutiny on the Buses, Sleeping Beauty, Please Sir, Up The Chastity Belt.

Staying across the pond, the Variety Club of Great Britain has a new board: Chief Barker is Eric Morley, his first assistant is Harold Bain, second assistant is Michael Samuelson, Dough Guy is Bryan Quilter, Property Master is Leslie Lavy, and press Guy is David Jones. Their appeal week is March 12-18, and they have set a goal of one million pounds to be raised.

Paramount and Universal have formed Cinema International Corporation to distribute all their product outside of the U.S. and Canada. Head office is in London . . . . Lost Horizon has been chosen for the Royal Command Film in 1973.

Obituaries: Katina Paxinou, 73, died in Athens. She won an Academy Award for her portrayal of Pilar in For Whom the Bell Tolls in 1943 . . . . Cecil Kellaway, 79, who played character roles. He was nominated for an Oscar in 1967 for his role in Guess Who's Coming to Dinner, as the priest . . . . Adrian Scott, writer-producer, of cancer at 61. Scott made Crossfire, the first film to attack anti-semitism. He was one of the Hollywood Ten.

Memories: February 15, 1973 marked the fiftieth anniversary of Irving Thalberg's assumption of the position of executive producer at MGM . . . . Twentieth Century-Fox is issuing an album of Marilyn Monroe's songs . . . . The sixty year old movie house at Brighton Beach in England closed recently. The last presentation was The Last Picture Show . . . .

Twentieth Century-Fox finally made the move in New York to a more central location on the Avenue of the Americas. The old complex on West 55th and 56th streets was largely vacated when head office moved west, and now the rest of the eastern contingent has gone. The West 55th St. building was used by William Fox; its second story held two stages which were used until 1927 — and Fox built the incredibly ornate West 56th St. office building in 1928 (Fox merged with Zanuck's Twentieth Century Company in 1935). The offices were designed in Art Deco by Mrs. William Fox, who was reportedly also responsible for many of the movie palaces of the day . . . .

U.S. customs officials recently seized their largest haul of marijuana yet: eight tons. It was found in a Mexican-registered freighter docked in Los Angeles. When last heard from the boat starred in Mr. Roberts, and she sailed from "tedium to apathy."

Sounder has been picked as the official and

DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS
Columbia	Dirty Little Billy Images New Centurions Valachi Papers (French) Young Winston	Toronto	York II (462)	3 wks	20,000
		Toronto	Cinecity (261)	4 wks	18,000
		St. John	Odeon (769)	2 wks	20,000
		Montreal	Chateau (1471)	17 wks	193,000
		Toronto	Fairlawn (1164)	21 wks	160,000
MGM	Great Waltz	Moncton	Highfield Sq. (600)	2½ wks	20,000
		Toronto	Glendale (704)	16½ wks	140,000
		Winnipeg	Grant Park (742)	9 wks	50,000
		Ottawa	Nelson (799)	9½ wks	62,000
		Hamilton	Century (705)	7 wks	37,000
	Travels With My Aunt	Montreal	Seville (1148)	16 wks	105 000
		St. John	Plaza (600)	2½ wks	20,000
		Toronto	Uptown No. 3 (408)	9½ wks	90,000
			Yorkdale (464)	9½ wks	70,000
		Montreal	Westmount (700)	9 wks	45,000
National General	The Getaway Judge Roy Bean	Vancouver	Multiple	9½ wks	73,000
		Halifax	Scotia Sq. (724)	1½ wks	11,000
		Edmonton	Paramount (1429)	9 wks	105,426
Paramount	Lady Sings the Blues	Toronto	Capitol (1394)	9 wks	132,603
		Edmonton	Paramount (1429)	9 wks	95,780
		Toronto	Uptown No. 1 (949)		
		Toronto	Multiple	15½ wks	320,786
		Vancouver	Multiple	14½ wks	129,302
	Caesare and Rosalie Save The Tiger	Winnipeg	Kings (704)	13 days	10,831
		Calgary	Westbrook 11 (610)	17 days	14,106
		Montreal	Cotes des Neiges No. 1 (721)	17 days	15,629
		Montreal	Cremazie (710)	7 days	13,517
		Toronto	Towne (674)	10 days	24,053
20th Century-Fox	Poseidon Adventure	Montreal	Westmount (700)	10 days	15,198
		Toronto	Carlton (2186)	10 wks	413,917
		Vancouver	Orpheum (2872)	10 wks	218,382
			Lougheed Mall	10 wks	133,317
		Montreal	Palace (2043)	10 wks	212,093
	Sounder		Red Room Dorval (872)	5 wks	50,477
		Calgary	Palliser 1 (656)	10 wks	135,741
		Winnipeg	Metropolitan (1803)	10 wks	151,233
		Toronto	Hollywood N. (696)	20 wks	218,473
		Montreal	Place Ville Marie (740)	9 wks	48,515
United Artists	Avanti Lady Caroline Lamb.	Ottawa	Capitol Sq. Sq. No. 11	10 wks	50,746
		Vancouver	Odeon (684)	10 wks	69,330
	Pete 'N Tillie	Edmonton	Roxy (477)	10 wks	41,139
		Calgary	Uptown (1076)	10 wks	47,246
		Toronto	Hyland 1 (800)	2 wks	32,100
		Toronto	York 1 (758)	5 days	17,000
Universal	Deliverance	Toronto	Hyland 11 (555)	9½ wks	148,168
		Winnipeg	Garrick 11 (810)	9½ wks	68,015
		Montreal	Avenue (777)	5½ wks	50,763
		Toronto	Hollywood (917)	20 wks	270,000
		Hamilton	Jackson Sq. 1	9 wks	55,500
Warners	Emigrants Steelyard Blues	London	Century (914)	9 wks	47,500
		Ottawa	Place de Ville (1228)	9 wks	57,400
		Calgary	North Hill (762)	9 wks	56,849
		Winnipeg	Polo Park (406)	9 wks	52,282
		Vancouver	Downtown (696)	9 wks	120,500
		Toronto	International (597)	9 wks	54,000
		Tonrot	Uptown 1 (949)	5 days	12,400

only U.S. entry in the Moscow and Pakistani Film Festivals . . . . The Berlin Film Festival will be held from June 22 to July 3 . . . . The Cork Festival runs from June 9 to 16 . . . . Goddard Colege in Plainfield Vermont is having a festival May 24 to 27. Thirty minute 16mm sound or silent films can be entered for cash awards. Shirley Clarke and Nicholas Ray will attend as judges and seminar hosts . . . .

Due to increased complaints that recent Cannes Festivals are losing quality, this year officials are pre-screening for the first time. Not every country asked to submit will have its films shown . . . . Ingrid Bergman will be

president of the jury . . . . It is possible that a new category to honor important films of almost-feature length may be instituted.

The original score used in the 1925 version of Phantom of the Opera will be used in MGM's Wicked Wicked . . . . And in another return engagement, Nelly Kaplan's A Very Curious Girl is about to be re-released. Pic first came over in 1970 or so, but flopped. Now with renewed interest because of Women's Lib, pic will be shown again. It deserves a second chance.

Israel has abolished all censorship in all media for the first time. Exception: movies.

## Jan-Michael Vincent: The idea is to just do it

One of the first rules an actor learns is that you don't play in scenes next to either (1) kids, or (2) animals. Jan-Michael Vincent hasn't heard about those rules, which is a good thing, because he probably wouldn't be where he is today if he had.

Where he is, is on the rise. From a start playing in a three part Lassie show to playing with a tiger in Walt Disney's World's Greatest Athlete, Vincent has some unique movie-making experiences behind him, and a goal set on an acting career.

He has played with Charles Bronson as a young killer in The Mechanic, with Lana Turner in TV's The Survivors, and Robert Mitchum, among others.

He began as an outdoor-loving youth in Southern California where his father had an outdoor sign-painting business. Somehow an interest in horses combined with an interest in art, and eventually a term at art college.

"I didn't want to go to Vietnam so I signed up for the National Guard. I decided to drop out of art college because I wanted out of that mainstream.

"I had sent my picture to an agent to find commercial work, and I was working at an advertising firm as a commercial artist. It had been a long time since leaving school, drifting around Mexico, coming back for the service.

"An agent named Dick Clayton — he handled Tuesday Weld, Jane Fonda, Burt Reynolds and

developed their careers — called me. I talked to him, and he thought I could make it in films. But I wasn't sure. He told me to enter the service, see a lot of movies and think about it.

"I thought it would be just an adventure, but now I've got a career and I have to pick and choose and consider . . . ."

"It used to be that the studios handled so many things. Now it's a one man show. I even have to pay for my own fan mail replies."

And he is getting fan mail. And about those rules, well, he started playing against Lassie. "No one ever told me the rules, so I didn't know. I was glad of the work. Being upstaged by a dog didn't come into it. I did a three episode show, too."

His career really started when he left the service and went back to Clayton. The latter had set up an appointment with casting director Monique James. When Vincent arrived for it he was told that Bob Conrad was casting a CBS movie nearby. Vincent went, tried out, and got the part.

"Through that I found out what was expected of an actor. Now's the time to get serious." He is speaking of a film experience with Robert Mitchum, in Los Bandidos.

Universal beckoned and he became one of the countless contract beginners. He went to acting class and little else. Then he got a part in a TV movie, Journey to Shiloh, along with countless other contract players.

Then came TV's famous extravagance: Lana Turner in Harold Robbins' The Survivors. Lana has a few choice words to say about that, but Vincent was a beginner.

"I wasn't conscious of very much at the time. But I was shocked at how much money goes down the tube. Irregardless I was getting an education, and getting paid at the same time.

Then came the first of two significant roles for Vincent. First, Tribes, another TV movie. Then he did a TV movie that received such a big reaction that he still doesn't know how to explain: Sandcastles. "I'm still getting mail about that one."

A role as a young neophyte killer in Michael Winner's The Mechanic followed. Vincent found Winner fascinating but frustrating. "We never did a scene in one complete take. He never did a master shot, either. He edits as he goes."

While working on The Mechanic in Rome, the Disney script arrived. "It looked like real fun. Lots of funny gags. I didn't know if they'd work, but it looked interesting.

"It was fun all the time. No pressure, nice and easy. The schedule and the scenes were well planned but not really rigid. And Tim Conway could go on all day.

"What were really tight were the special scenes. There were detailed story boards and incredible planning . . . ."

And so now Vincent is at the point where he



has just completed a film that looks as if it will be enormously successful. The Disney organisation has predicted grosses of \$10 million, making it second to Mary Poppins in the Disney canon.

Jan-Michael Vincent hopes so. For an actor of his age — which he has been counselled not to reveal, so he says "I can't say." — this amount of exposure can only help.

Next projects are contemplated but can't be predicted. "It's hard to say without a specific project."

He's just back from an Hawai'ian vacation to do the publicity tour, and that's what he's concentrating on.

"Whatever comes up, I'll think about it then. Right now I want an acting career, so whatever does appear, I'll just do it even if kids are involved this time."



# Books

## The Glamour Girls

**Norma Jean: The Life of Marilyn Monroe**  
By Fred Lawrence Guiles  
Bantam, \$1.25

Marilyn. MM. The blonde goddess who still sets men's hearts acquirer. The epitome, in so many ways, of Hollywood. Dead before her time. Died of drugs. Too much drink; never was understood; treated as a sex object and always underestimated as an actress. Married umpteen times. Insecure.

Every cliché is there to such an extent that you would think she had invented them. But she didn't — she lived them. She was every one of the clichés in stronger doses than most, which is probably what made her such a great star.

The question is how to regard her now. The fifties are a long way off. We have a new Hollywood, new roles, and power for actresses, and new ways of looking upon stars. Obviously Marilyn would have been a very different person today, and her life would have been much different. Or would it?

Her personal life we can't surmise about. And thankfully neither does Guiles. There is no attempt to categorise her as a premature, hippy or a remnant of the thirties. Her life and career are told and described as factual information. No ridiculous context is superimposed upon them.

Guiles' writing is not exactly the greatest prose ever written, but it serves its function. Marilyn's life was not a discovery in a drugstore; she worked hard to reach the top. She constantly expanded her personal horizons, and this insecurity about her own intellectual inferiority was important in her search for affection, many marriages, setting up her own film company, and so on.

What we see is a fascinating human being growing and changing. And that is what Marilyn really was.

Perhaps her sheer physical survival can be best attributed to what Morella and Epstein call her constant optimism and ability to bounce back from adverse events. She revived herself after her daughter killed her lover, countless marriages dissolved only shortly after they begun, her career suffered two major setbacks, and her looks started fading. Some reasons for each development may be given — consensus states that Lana married so often because she got bored with her current mate in bed — but she did in fact bounce back every time.

Lana's survival offers a clue to the whole raison d'être behind Hollywood. She had an excellent sense of what parts were good for her, and she took pains to make sure that her screen life was kept on a different level than her private life. No matter what she did in public, her audiences still thought of her as the woman she portrayed on the screen. Her ability to detach herself in this way is probably what sustained her.

The only problem with the book is that no interviews with Lana herself were done. She refused because it sounded as if she was finished if someone was doing a biography of her. Still the same old Lana.



Veronica Lake  
and her "hairdo of the century"

**Veronica: The Autobiography of Veronica Lake**  
By Veronica Lake with Donald Bain  
Bantam, \$1.25

Veronica was the girl whose sense of detachment was so great she walked out. Her films — I Married a Witch, Sullivan's Travels, The Glass Key — are among the best. She rose to fame and then walked out at the height of it.

Her book explains why she left. She could never accept the rituals of Hollywood. Lana used them and Marilyn succumbed to them, but Veronica laughed at them. Once a producer attempted to cast her by placing his penis on his desk. She ran out — and she is still friends with him today.

Her famous hairdo was forced upon her by Busby Berkely. Before every audition was torture to her because her hair kept falling in front of her eyes. She never thought she would be a star, so it was easy to reject it. And she doesn't seem sorry today. She's frank and usually names names in the book, and the style is very light and flowing.

Overall, though, you are let down, because we all want Hollywood stars like Marilyn and Lana, not like Veronica. Or we did, once.

## Digest Classified

Do you have an article to sell, a service to supply, a position to fill? Place your ad in the Digest Classified for only 80 cents per line. Send your copy to Classifieds, The Canadian Film Digest, 175 Bloor St. East, Toronto 5.

**For Sale:** Tape recorder. Uher 4000L portable mono. 5" reel to reel. Professional quality. All accessories. Contact the Film Digest, Box C, 175 Bloor St. East, or call (416) 924-8895.

## Digest Casting

Are you looking for actors, technicians, teachers? We will provide a **FREE listing** in this column to help you. Send your information to Casting, The Canadian Film Digest, 175 Bloor St. East, Toronto 5. **ANY personnel, not only movie people, are eligible.**

**Amalgamated Artists**  
Vancouver, B.C.

Alex McCallum of Amalgamated Artists Casting Agency has been appointed as casting director of an upcoming feature film to be shot in B.C. in the late part of 1973. He requires pictures and resumes from boys between the ages of 11 and 13 years, and girls between the ages of 3 and 12 years. ACTRA members preferred if possible, but non ACTRA members are invited to send pictures and resumes as well. Please mail to Amalgamated Artists Casting Agency, c/o the Arts Club, 1181 Seymour St., Vancouver 2, B.C.

**Backdoor Theatre Workshop**  
Toronto

Backdoor Theatre Workshop has received a LIP grant. Gino Marrocco will be holding open auditions for actors and actresses. Also needed: Resident stage manager, business administrator and jack of all trades. 474 Ontario St., Toronto, Ontario M4X 1M7 (416) 961-1505.

**Centaur Theatre**  
Montreal.

Looking for a House Manager whose responsibilities would include supervision of building maintenance. Job available immediately; salary open to discussion. Apply in writing to: Mr. Stephen Gentles, Centaur Theatre, 453 St. Francis Xavier St., Montreal 125.

**The Citadel**  
Edmonton

The Citadel Theatre is accepting applications for the position of artistic director and guest directors for the 1973-74 season and thereafter. Those interested are invited to send a full resume and photograph to J. H. Shoctor, executive producer, 400-10004 Jasper Avenue, Edmonton, Alberta, marked Personal.

**Hamel Theatre Productions**  
Toronto

Hamel Theatre Productions need five actors and five actresses. Send Photos and resumes to P. O. Box 224, Station J., Toronto M4J 4Y1, Ontario.

**Hobel-Leiterman Productions**  
Toronto

Screenplays or script-outlines for feature length dramatic productions wanted. All submissions will be given careful reading with a view to production in Canada. Please mail with self-addressed return envelope to: Hobel-Leiterman, 573 Church Street, Toronto M4Y 2E4.

**Kingston Campus,**  
Kingston, Ontario.

St. Lawrence College of Applied Arts and Technology is seeking applications for instructor to teach and direct productions in a new, three-year, theatre arts program with options in technical theatre and puppetry. Requirements: Four year Bachelor's degree in

theatre or equivalent certificate of study from professional school of theatre; three years teaching in accredited program or three years professional experience; experience in area of acting directing. Starting date between April 1st and June 1st 1973. Salary commensurate with qualifications and experience. Resume to: Chairman, Visual and Creative Arts department, St. Lawrence College of Applied Arts and Technology, Portsmouth Avenue, P.O. Box 6000, Kingston, Ontario.

**New Century Theatre**  
Saskatoon.

Twenty-fifth street house NCT is looking for the following: theatre technician, music composer, actresses, actors, dancers and designers. Mostly looking for versatile people who can fill several bills. "Some of the above positions will be paid, some will be nonpaid, but all of them will be geared towards individual artistic development and the growth of original theatre in Saskatchewan." Apply to twenty-fifth street house, New Century Theatre, 202-102 2nd Ave. N., Saskatoon, Sask.

**Patti Payne**  
Toronto

Shooting begins February 28 for CBC-TV's eight one-hour episodes of Pierre Berton's National Dream. Casting here and points west — mostly men in the 30-to-60-year-old range. Documentary projection techniques. Experience in a university multi-disciplinary arts centre is desirable. Must be capable of working variable hours and with minimal supervision.

**Simon Fraser University**  
Burnaby, B.C.

Centre For Communication And The Arts (operations) needs a theatre technician. Should be experienced in the routines of preparing and operating stage shows. Should have some knowledge of stage lighting, sound and film projection techniques. Experience in a university multi-disciplinary arts centre is desirable. Must be capable of working variable hours and with minimal supervision.

**University of Alberta**  
Edmonton

Drama Department requires M.F.A. in design or professional equivalent, to teach in areas of undergraduate stagecraft, production, design and graduate design. Experience in professional theatre desirable; competence in costume, scene and lighting design; teaching experience desirable. Will design one or two main stage productions per season. Salary and rank negotiable to \$12,900. at level of assistant professor (subject to budget approval). Position available July 1st, 1973. Write: Thomas Peacocke, Chairman, Department of Drama, University of Alberta, Edmonton.

**Also:** Drama department requires M.F.A. or M.A. (drama) or equivalent, to teach oral communication, voice and speech, improvisation and or creative drama, and possibly introductory course in theatre art. Teaching experience necessary. Salary and rank negotiable to 12,900 at level of assistant professor (subject to budget approval). Position available July 1st, 1973. Write: Thomas Peacocke, Chairman, Department of Drama, University of Alberta, Edmonton.

## DIGEST QUIZ NO. 5

### Special Academy Award Quiz

1. Greer Garson and Clark Gable both initially refused roles which subsequently won them Academy Awards. What films were these?

2. Name the films for which the following directors won Awards for Best Director: Billy Wilder, David Lean, John Ford.

3. Loretta Young won best actress for her role in what movie?

4. What year saw the first award presented for best Short Subject?

5. What female star won two best actress awards in a row — then disappeared into oblivion?

6. In what year were the first Best Supporting awards given, and who won?

7. Each of the following songs won the award as the best for its year. Name the films they were heard in. "White Christmas," "When You Wish Upon a Star," "Sweet Lelani."

8. Name the year that saw the following firsts for the awards and the ceremonies: The sealed envelope was used; the presentations were held

in a theatre; the ceremonies were broadcast on network radio; the ceremonies were broadcast on network television; the Foreign Language Film category was included.

9. Each of the following actors were nominated for Best Actor only once, and they all lost. Name the films they received their nominations for Gene Kelly, Henry Fonda, James Mason.

10. Each of the following actresses were nominated for Best Actress only once, and they all lost. Name the films they received their nominations for Jean Arthur, Carole Lombard, Marlene Dietrich.

Answers:

1. Mrs. Miniver. It Happened One Night. 2. The Grapes of Wrath and The Quiet Man. 3. The Farmer's Daughter. 4. 1931-32; won by Disney. 5. Louise Rainer. 6. The first of his thirty Oscars. 7. Louise Rainer. 8. 1941, 1944, 1945, 1953, 1956. 9. Wedding. 1937. 8. 1941, 1944, 1945, 1953, 1956. 9. Holiday Inn. 1942. Pinocchio. 1940. Walt Disney. 1936. Walter Brennan and Gale Sondergaard. 7. The first of his thirty Oscars. 5. Louise Rainer. 6. The Farmer's Daughter. 4. 1931-32; won by Disney. 5. Louise Rainer. 6. The first of his thirty Oscars. 7. Louise Rainer. 8. 1941, 1944, 1945, 1953, 1956. 9. Wedding. 1937. 8. 1941, 1944, 1945, 1953, 1956. 9. Holiday Inn. 1942. Pinocchio. 1940. Walt Disney. 1936. Walter Brennan and Gale Sondergaard. 7. The first of his thirty Oscars. 5. Louise Rainer. 6. The Farmer's Daughter. 4. 1931-32; won by Disney. 5. Louise Rainer. 6. The first of his thirty Oscars. 7. Louise Rainer. 8. 1941, 1944, 1945, 1953, 1956. 9. 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Best supporting Actors—  
James Caan...Robert Duvall  
...Al Pacino  
Best Director—  
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—Diana Ross  
Best Art Direction  
Best Costume Design  
Best original song score  
Best Story and  
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